A Journey to ODISHA







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A Journey to ODISHA

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I pay my humble homage to the
unfading memory of my
Guru Siridi Saibaba...

–Janmejay

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Foreword

India is a world in itself, it is too vast and too diverse for any complete description. It is in the midst of a great transformation. It is an extra- ordinary land and every journey to this land brings to light some new facets, local legends or contemporary development scenes. No nation has probably accumulated such a vast experience or endured so long as a civilisation. As with knowledge, the more one delves, the deeper becomes the mystery and one finds that there is much more to know, and a man's knowledge about India becomes incomplete without a glimpse of Orissa. For, Orissa is the name of that land which has varied bio-diversity, most beautiful coast-line, impeccable lineage of culture, art and crafts and friendly and traditionally hospitable people. Thus a visit to Orissa gives one the kind of enriching experience that's unique .... one does not have it before. An experience which brings alive the customs and traditions, legends and folklore, art and craft and the ageless culture that is Utkal. A land famed for its timeless temples, majestic monuments like Barabati Fort, amazing wildlife and spicy delights. A land which people of virtually every race, religion and language call on to have a darshan of the Lord Jagannath(The Lord of the World). A man who comes to Orissa having no previous acquintance would urgently need a guide. Sometimes a guide might mislead a visitor but a complete guidebook never. In order to serve this purpose the book, ***A Journey to Odisha*** *is published on the holyday of Mahalaya when we offer our oblations to the departed souls.*

While compiling this book I have taken the necessary help from a number of periodicals, journals carrying cultural and historical documents, especially published by the Department of Tourism and the Department of Information and Public Relations of the Orissa Government; for which I express my profound gratitude to these departments. However, without the special efforts of my friend Janmejay Pradhan this book would not have come to light. I must thank him for his singular endeavour. Lastly, if this handbook of information is appreciated by its discernible readers and goes a long way in fulfilling the longfelt needs of the visitors in general, I would feel my labour is not lost.

Compiler

Mahalaya

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ORISSA : A PETAL OF LOTUS BHARAT

Kabibar Radhanath Ray, the architect of modern Oriya Poetry describes Orissa, in a Sanskrit hymn 'Bharat Gitika' as *Bharata-pankaja-dalamidam* Utkala-mandalamiti viditam, that is, this land of Utkal is well-known as a petal of the lotus Bharat. The tone is one of reverent adoration for the symbol of sacred beauty that is Utkal or Orissa.

Kapila Samhita, an epic describes Orissa as the best land in India. It states, *Barsanang Bharat Srestha, Desanang Utkal Sruti, Utkalasya Sama Desa, Desa Nasti Mahitale.* That means- "Of all countries India is the best and of all states, Orissa".

The modern state of Orissa, which came to be constituted as such on April 1, 1936, is a land with a hoary past. In terms of history, it is the heart-land of ancient and powerful kingdoms as Kalinga, Utkal, Odra, Kosala, Tosali and Kangoda. From the early fifteenth century onwards it has come to be consistently called 'Odisha' both in official and private records. Since 'Kalinga' is associated with Orissa's overall prosperity and maritime glory in its early history, and 'Utkal' with its rich sculptural and artistic excellence in the subsequent periods, the two names are still evoked honour to designate the whole of Orissa. On similar grounds, 'Kosala' too is applied to its western part, while other names have been relegated to the pages of history.



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A GEOGRAPHICAL IDENTITY

Orissa is surrounded by West Bengal on the north-east, Jharkhand (formerly part of Bihar) on the north, Chhatisgarh (formerly part of Madhya Pradesh) on the west and Andhra Pradesh on the south while the Bay of Bengal washes its shores on the east. It is located between the parallels of 17°49'E and 22°34'N latitudes and the meridians of 81°27'E and 87°29'E longitudes. The geographical area of the state is 1,55,707 sq.km. It got its final shape on January 1, 1949 when Mayurbhanj, the last among the princely states, merged in it. Owing to its peculiar geographical location and wide range of physical features, Orissa embraces a diversified floristic composition. The extensive ranges of hilly forests, several lofty peaks, long stretch of coastline, excellent riverine system, brackish waters and coastal plains altogether have endowed the state with a wide range of ecological habitats for a diverse and broad spectrum of vegetation.

NATURAL REGIONS : The eye-catching beauty of this land is enhanced by the diversity of the natural regions. Orissa is divided into five natural regions : the coastal plains, the river valleys and flood plains, the rolling uplands, the plateaus and the hills and mountains.

a) The coastal plains (upto 75m in elevation) are formed by the alluvial deposits of the six major rivers- Mahanadi, Subarnarekha, Burhabalanga, Brahmani, Baitarani, Rushikulya and their tributaries and distributaries. The long stretch of land, from the Subarnarekha in the north to the Rushikulya in the south, adjoining the 480 km long coastline, covers the undivided districts of Balasore, Cuttack, Puri and a part of Ganjam. The plains are narrow in the north, wide in the middle, the narrowest on the Chilika lake coast and again broad in the south. They constitute a perennially green belt of fertile land watered by the rivers and canals and are known as the 'granary' of Orissa.

b) The river valleys and flood plains are also the creations of the major rivers, mainly the Mahanadi, the Brahmani and the Vamsadhara, They are differntiated from the coastal plains by their slightly higher elevation (75-150m) as well as their process of formation. While the coastal plains have been reclaimed from the sea shore by the process of uplift through deposits of silt, the river valleys and flooded plains have been carved out of the high land by the opposite process of erosion through fluvial action and subsequently rendered fertile by fluvialite deposits. Unlike the coastal belt, these valleys and plains are not continuous but scattered along the courses of different rivers. They are also thickly populated and agriculturally prosperous. Such natural regions occur mostly in the

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undivided districts of Dhenkanal, Sambalpur and Bolangir.

c) The rolling uplands have an undulating topography with their elevation varying between 100m. and 300m. Situated in the sub-mountainous zones, they have a bedrock of hard soil and patches of forest growth to cover them partially. They also offer good opportunity for paddy cultivation in the wet areas. The rolling uplands of Orissa comprise Rairangpur, Rajgangpur-Panposh, Jharsuguda, Baragarh, Bhawanipatna, Bolangir-Patnagarh-Titlagarh and Malkangiri areas.

d) The plateaus including the subdued ones are the old peninsular table lands located in the hilly regions, with their elevation varying between 305 and 610 metres. The topography is flat, but its monotony is relieved by the interruption of river valleys. Though insignificant from the point of agriculture, the plateaus are of considerable importance in respect of mineral and forest resources. The important plateaus are : the Keonjhar-Panposh plateau, the Upper Vamsadhara plateau and the Nowrangpur-Jeypore plateau.

e) The mountainous portions of Orissa, which are also forested, cover about three-fourths of its total area and are inhabited mainly by the tribal population. Geologically, Orissa is an ancient landmass constituting rocks of both old and new origins; for, geologists consider some mountains of the state as belonging to the pre-Cambrian rocks of the Vindhyan



variety and the others to the Gondwana variety. It is believed that the eastern coast of India, extending from Chhotanagpur plateau down to Tamil Nadu, underwent tectonic or constant upliftment in two or three successive stages. Consequently the mountains of Mayurbhanj, Keonjhar,



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Dhenkanal, parts of Sambalpur, Kondhamal, Northern Ganjam. Kalahandi and Koraput districts were elevated in course of time. This accounts for the creation of the deep and broad river valleys in the heart of the state by the rivers of Baitarani, Brahmani, Mahanadi, Rushikulya, Vamsadhara and Nagavali and the formation of watersheds by the elevation of mountains. As it appears from the general trends, the mountains of Orissa comprise mostly the Eastern Ghats and run almost parallel to the east coast. They vary in elevation from 300m. to more than 1200m. in the southern part, and appear like scattered series of steep ridges by the river valleys.


Waterfall - Joranda

MOUNTAINS : About three fourths of the entire state cover the mountainous portions. The famous mountains are listed below :

Name	Place	Height
Kapilash	Dhenkanal	2239 ft
Rajgiri	Puri	2928 ft
Panchadhar	Athamallik	2948 ft
Gandhamardan	Bargarh	3479 ft
Mankadanacha	Bonai	3639 ft
Meghasan	Mayurbhanj	3824 ft
Nilagiri	Balasore	3824 ft
Barama	Ganjam	3824 ft
Mahendragiri	Gajapati	3824 ft
Malyagiri	Pallahada	3895 ft
Bankashyam	Kalahandi	4182 ft
Pola Mallain	Koraput	5201 ft
Deomali	Koraput	5486 ft
Chandragiri	Koraput	5486 ft

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CLIMATE OF ORISSA

Orissa enjoys a tropical climate. Its climate is influenced by the South-West monsoon and the retreating North-East monsoon. The climate is characterised by high temperature from March to May and high rainfall from June to September. Major source of rainfall is the South-West monsoon. The state also receives a small quantity of rain from the retreating monsoon in the months of October-November when occasional cyclonic storms are also experienced. Although rainfall is widespread during the monsoons, some local variations are experienced due to topography. The annual average rainfall is 1482 mm. Out of which 76 per cent is received from June to September. July is the rainiest month while January is the driest month. The mean annual temperature of Orissa is influenced by its latitude, elevation and proximity to the sea.

The Western districts experience higher temperature. The temperature in May for Sundergarh, Sambalpur, Baragarh, Bolangir, Kalahandi and Mayurbhanj vary between 40°–46° celsius. The maximum temperature experiened in May in Jharsuguda is 45°–46° celsius which continues for about two weeks. Koraput, Kondhamal and Keonjhar are generally cooler due to higher elevation. Parts of Mayurbhanj (Similipal Hills), Koraput, Kondhamal and Keonjhar districts experience 3°c–4°c or lower temperatures in the morning for many days during the winter months. Below freezing temperatures are also experienced in isolated hill locations like Tinadiha in Similipal Hills, Daringibadi in Kondhamal district and Niamgiri in Koraput district. The low temperatures in coastal district are usually between 12°c–14°c. Minimum temperature is 9° celsius in Sundergarh during the month of November. Maximum Humidity is 86% during July-August. However, the best period to visit Orissa is from October to March.



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PEOPLE OF ORISSA

Among the states of India, Orissa is tenth in area and eleventh in population with the latter figure standing at 36,706,920 according to the 2001 census. While covering 1.7 per cent of the country's total area, it accounts for 3.7 per cent of the total population. The density of population is 236 as against the all-India figure of 324, the state's sex ratio is 972, the all-india ratio being 933. The percentage of literacy is 63.61, the male-female divide being 75.95 : 50.97. Although the progress during the last decade seems to be consistent, the state is not yet able to catch up with the all-India level of literacy, which is 65.38 per cent.

About 87 per cent of Orissa's population live in villages. The districts of Kondhamal, Mayurbhanj and Kalahandi are mostly rural having a rural population of about 94 per cent in average. Only about 13 per cent of the people live in towns and cities.

The state enlists 124 urban units including 102 statutory census towns, i.e. they have either a municipality or an NAC each. Of these there are only seven cities with a population of one lakh and above. Two of these cities, Bhubaneswar and Rourkela, are of the modern type, the rest have the traditional urban structure of agglomeration of houses in rows along roads or lanes. The workforce of the state consists of 37.5 per cent of the population, out of which 32.7 per cent are the main workers and 4.8 marginal. Orissa's economy being primarily agriculture-based, majority of the workforce is composed of cultivators and agricultural labourers, their percentage being 44.2 and 28.9 respectively. The rest are engaged in household industries and other occupations.

Language : Oriya, one of the oldest languages in the country is the predominant language spoken in the state and its outlying tracts. Oriya is the official language of the state and 84 per cent of the people speak in Oriya. Besides Hindi, Urdu, Bengali and Telugu are widely understood and sometimes spoken. English is spoken by the educated few.

Religion and caste : Among the states of India, Orissa has the highest concentration of the Hindus. According to a population statistics, the Hindus form 92 per cent of the total population; the Muslims, Christians and Buddhists forming 1.5, 1.7 and .04 per cent respectively. Orissa is a land of religious tolerance and the people following to different religions and faiths live harmoniously, often within the same

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village. Usually there reside a large number of castes in a Hindu village from among the Brahmins, Karans, Khandayats or Kshatriyas and the functional castes like cultivators, carpenters, weavers, blacksmiths, braziers, goldsmiths, milkmen, oilmen, potters, barbers, washermen etc.

Social life : People in Orissa, whether rural or urban, live in families. Those who have to stay away from family at their places of work in towns or industrial areas usually come to spend their holidays in their village homes. Marriage is usually monogamous among all the sects. When a youngman or woman is of marriageable age, it is usually the duty of the parents to arrange for the marriage. The Muslims and the Christians follow their own traditional customs. Intercaste marriages are taking place in recent times, but are limited in number. Certain moral code and ethics are commonly accepted in the Orissan society in respect of social conduct. Drinking is considered a vice and as such shameful in the households or villages. For the tribal people, however it is not a vice. Sexual immorality is hated all over the state. Beef is a taboo to the Hindus as pork to the Muslims.

Economic Structure and Natural Calamity : Despite vast deposits of mineral wealth a large number of people in Orissa live below poverty line. Plans or programmes have not helped much to develop the economy structure of Orissa. Besides this, the economy of Orissa is often upset by some natural calamities like flood, drought and cyclone. Cyclone has in recent years become a regular feature like flood or drought. In 1972, the state was hit by a cyclone that reduced the coastal districts to shambles. In 1973 floods brought great damages in Balasore and Mayurbhanj districts. In 1974-75 a drought of long duration descended on the state. In 1979 a tornado destroyed the village Purunabandhagoda in Keonjhar district. In 1982, heavy floods have broken the economic backbone of Orissa. The latest disaster in the state is the supercyclone of October, 1999. Not since the famine that took 1.5 lakh lives in 1866 has Orissa faced a calamity of this magnitude. The loss in terms of human life is not fully calculated. While official records put it around 10 thousands, a conservative estimate says the death toll is not less than 16 thousands. Besides, two million tons of kharif rice have been lost from the calamity-hit Orissa. In financial terms, the loss translates to about Rs.2,400/- crore, not including the Rs.500/- odd crore lost in other crops. The devastation has reversed Orissa's agricultural prospects by at least a decade. During 2000 Orissa

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was under the stress of a severe drought, especially in Western Orissa. Again in 2001, twenty four districts of Orissa out of 30 experienced high floods which wrought havoc in coastal areas.

Food and Dress : The food of Orissa is very delicious. Cooked rice with *dal* and curry as side dishes is the common meal for all people. There is also a widely prevalent practice of taking cooked rice soaked in water overnight called *Pakhal* as an alternative to a warm rice meal. Some people like to take *roti* or *chapati* for dinner. The people use both sun-dried and par-boiled rice, the former especially on festive occasions. *Kanika* or *Khechudi* and *Payas* are prepared from sun-dried rice. Cake is prepared from rice-powder and gram *dal*. The various types of cakes are *chakuli, chitau, manda, arisa, kakara* and *podapitha*. Besides,the people are



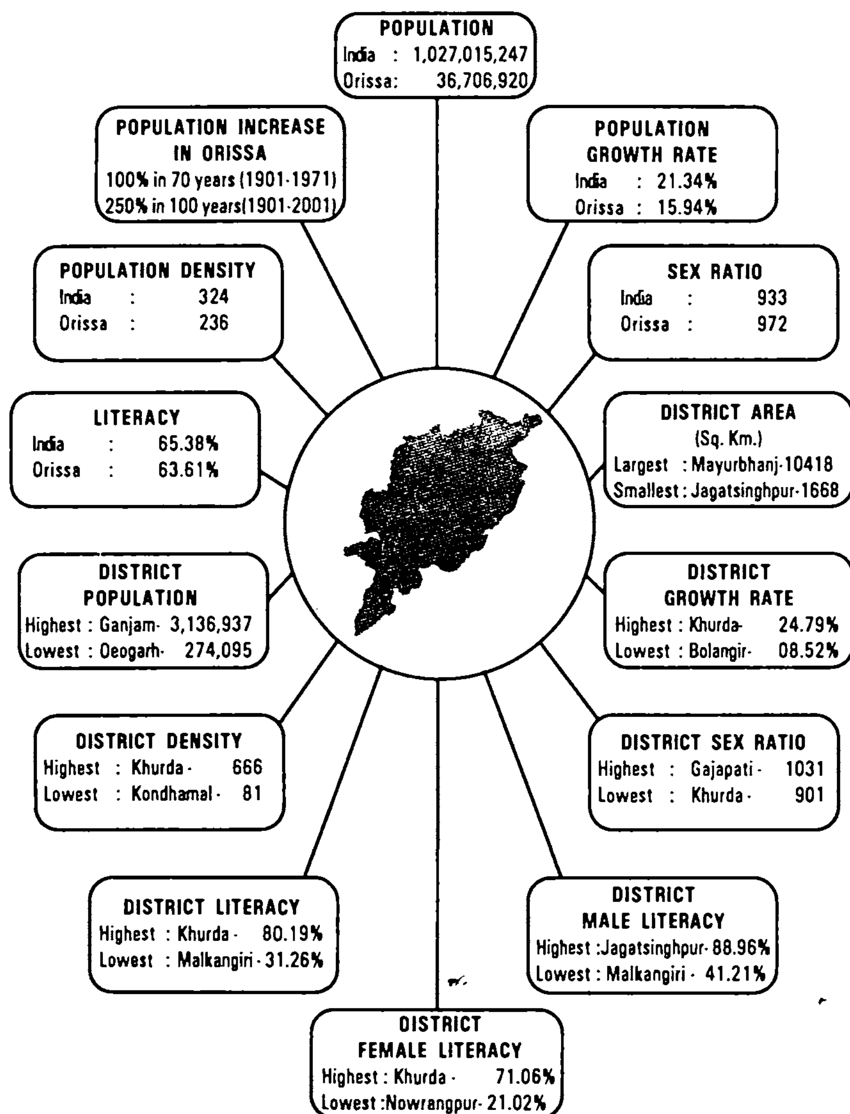


very fond of *Rasgulla, Rasmalai, Chhenapoda, Peda, Rasabali, Kora, Muana*, etc. Majority of the people in Orissa are non-vegetarian. The widows of the upper caste Hindu, and the devotees are by choice vegetarian. Between meat and fish, the latter is the common ingredient of the everyday non-vegetarian meal. Delicious curries are prepared with different vegetables or fish, meat and eggs by adding different *masalas*. In addition to rice and *dal* the items are *Bhaji* (fry), *Ghanta* (mixed vegetable curry), *besara* or *mahura* (spiced curry), *ambila, sakara*, etc.

The traditional dress *Dhoti* and *Kurta* are widely used by the rural people. People of urban areas like to use pant and shirt. Most of the women wear saree. The college-going girls like to wear *shalwar* and *kameej*. Boys wear shorts and shirts and girls, vest and frocks. The informal dress of the people is *Lungi* and *Gamuchha*.

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ORISSA CENSUS, 2001: COMPARATIVE FIGURES



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REFERENTIAL DATA OF ORISSA

Area :	1,55,707 Sq. Kms.
Population	36,706,920 (2001 census)
Male Population	1,86,12,340
Female Population	1,80,94,580
Spoken Language	Oriya
Total urban population	42,34,983
Male urban population	22,69, 161
Female urban population	19,65,792
Total rural population	2,74,24,753
Male rural population	1,37,94,955
Female rural population	1,36,29,718
Scheduled caste population	51,29,316
Scheduled tribe population	70,32,216
Percentage of S.C.	16%
Percentage of S.T.	22%
Density of population per Sq. Km.	236
Sex Ratio	972 females per 1000 male
Literacy Rate	63.61%
Main Spoken Languages	11
No. of Districts	30
Revenue Divisions	3
Average annual rainfall	1482mm
No. of Sub-divisions	58
No. of Municipalities	31
No. of N.A.Cs	70
No. of Tehsils	147
No. of Blocks	314
No. of Gram Panchayats	5263
No. of Villages	50,887
No. of Cities and Towns	103
No. of Police Stations	381
All India Radio stations	12
No of Universities	8
No. of Govt. Engineering Colleges	4
No. of Govt Ayurvedic Colleges	3
No. of Govt Medical Colleges	3

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No. of Homeopathic Colleges	7
No. of Law Colleges	9
No. of Lok Sabha Seats	21
No. of Rajya Sabha Seats	10
No. of Assembly Seats	147
(Reserved for S.C.- 22 and S.T.- 34)	
Total Voters(on 1.1.1996)	2,24,15936
No. of child population(0-6 years)	53,47,501
No. of Small Scale Industries	9,910
No. of Medium and Large Scale Industries	143
Total cultivable land	1,61,00,000 Hect.
Coastline	482 kms.
Forest Area	49,963,59 sq. kms.
Municipal Corporations	2
Agricultural Districts	30
T.V. Centres	2
Railway Line	1,981 kms.
Road Length	1,71,016 kms.
National Highway	1,649 kms.
State Highway	28,38 kms
Express Highway	81 kms.



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TRIBES OF ORISSA

Of all the states of India, Orissa has the largest number of tribes, as many as 62. In terms of percentage they constitute an impressive 24 per cent of the total population of the State. These tribes mainly inhabit the Eastern Ghats hill range which runs in the north-south direction. More than half of their

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population is concentrated in three districts of Koraput(undivided), Sundergarh and Mayurbhanj.

Tribal economy is subsistence oriented. It is based on food gathering, hunting and fishing and thus revolves around forests. Even the large tribes like the *Santal, Munda, Oram* and *Gond,* who are settled agriculturists, often supplement their economy with hunting and gathering. While farming they make use of a very simple technology and a simple division of labour, often limited to the immediate family. They lose out because their holdings are small and unproductive, lacking in irrigation facilities since the terrain is hilly and undulating. They also lack funds to buy or adopt improved techniques and back upon traditional skills and outdated implements.

Many tribes,for instance, the *Juanga, Bhuiyan, Saora, Dharua* and *Bonda,* practice what is called shifting cultivation or *Podu Chasa,* also known as slash and burn. They select a plot of land, generally on a mountain slope, slash down all the trees and bushes and burn them to ashes. Spreading the ashes evenly over the land, they wait for the rains before planting their crops. Due to cultivation for two or three seasons on one plot of land the soil gets depleted, so the tribals move on. It is a way of life for them. There are cattle-breeders among the tribes, notably the *Koya.* There are simple artisans too like the *Mohali* and *Loharas,* who practise crafts of basket-weaving and tool-making. A sizable part of the tribal population of Orissa has moved to the mining and industrial belts of the State, notably the *Santals, Munda, Oran* and *Ho.* This has helped ease the pressure on small holdings but in the process tribal villages have been abandoned. Traditional skills, land and other immovable assets have been lost without always bringing in adequate prosperity via jobs in mines and factories.

But if tribal economy is shaky, tribal culture in its pristine state is rich and distinctive and the Adivasis work hard to preserve it. A tribal village manages its internal affairs very smoothly through two institutions - the village council of elders and the youth dormitory.

The core of tribal culture, the youth dormitory, is the largest hut in the village. It has only three walls, profusely decorated with symbols representing animals. The fourth side is open. By night dormitory is home to the youths of the village. But before and after a hard day's work, people gather here to chat and relax. The council of elders meets here too to discuss matters relating to the welfare of the village. The open space in front of the dormitory is

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where youths and maidens dance with abandon every evening, for tribal culture allows free mixing of the two sexes. Despite their poverty and the ongoing battle for survival, the tribes of Orissa have retained their rich and colourful heritage of dance and music. Every tribal can sing and dance to the sound of pipe and drum and give tune to impromptu compositions that come to him/her as naturally as breathing.

The tribals of Orissa observe a string of festivals. Some are closed affairs, relating to a birth or death within the family or a daughter attaining puberty. Others relate to sowing or harvest time and these involve the entire community. Mostly a festival is an occasion for a good of *mahua* liquor, a game roasted on the spirit and a night of song and dance and revelry. But that is not the end, there is an animal sacrifice too, for the deities and spirits must be appeased first, particularly the malevolent ones, so they don't unleash drought or sickness on the land. Tribals are superstitious people and the *'Ojha'* (Witch doctor) occupies a position of honour since he not only prescribes medicines for the sick but is also believed to exorcise evil spirits.

The supernatural also figures prominently in tribal folklore which is a body of largely verbal literary



tradition. These simple folktales are linked to occasions in everyday life– sowing, harvesting, birth, marriage and death. Folktales also teach values dear to the tribal's heart, but many of them offer an explanation for natural phenomenon day and night, thunderstorms, animal behaviour. With the tribals living so close to nature, it couldn't be otherwise.

Sauras : The *Sauras* are one of the most ancient tribes of Orissa mentioned in Hindu myths and classics, notably the *purans*. *Saura* men are marathon walkers. They are also expert climbers and hunters, with a habit of carrying an axe on one shoulder. *Saura* villages are generally inaccessible, hidden in the folds of mountains and reached only by negotiating steep, zigzag paths.

Kondhs : The *Kondhs*, or the *Kui* as they call themselves, are the

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largest tribal community in Orissa. They have a great cultural heritage and values which respect nature. *Maliah* Kondhs are a majority among the Kondh sub-groups. Their Kui language is Dravidian and is spoken with only slight regional variations.

Kutia Kondhs dwell in remote hills in the extreme south-west of Kondhmal district.

Dongria Kondhs inhabit the steep slopes of the Niyamgiri Range of north-west Koraput (undivided) district and over the border into Kalahandi(undivided). They work entirely on the steep slopes for their livelihood. The Niyamgiri Range provides a wealth of perennial springs and streams which greatly enrich *Dongria* cultivation.

Kuvi speaking people reside in the villages that spread widely over the hills and valleys of north Koraput(undivided) district. *Kuvi* is extremely nasal form of the *Kondh* language and also contains a few Telugu words, being alongside the state of Andhra Pradesh.

Santals **:** Makers of picturesque houses, the *Santals* have an eye for beauty. They are also deeply concerned with personal hygiene and the cleanliness of their surroundings. A *Santal* folktale says that God placed rice inside a husk so it would remain clean ! Santals adore flowers. They also collect silk cocoons from Asan trees in the forest and process them to help make golden hued fabric called *tussar*. Like most other tribal societies, the *Santals* did not have a written language for a long time. They were accustomed to use as many as four scripts for purposes of writing depending on the exigencies of



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geographical position they were put in. They were on the look out for a new script which could be adopted by all the groups of the tribe. After a prolonged effort and experiment, their long-felt need was fulfilled by Pandit Raghunath Murmu of Mayurbhanj district who discovered the *Ol Chiki* script, in which books and journals are being published now-a-days.

Bondas : The *Bondas* who have lived in near isolation among the higher hills are a fiercely independent, stubborn and aggressive tribe. They still practise the barter systems, exchanging the produce of their fields for articles of daily use. An interesting feature of the *Bonda* marriage is that *Bonda* girls prefer to marry younger boys, so they may have some one to earn for them in their old age.

Bhumias : The *Bhumias* of Nowarangpur district have an intriguing custom, since they wish to avoid paying the bride price and also arranged marriages are not welcome. Instead, a boy and a girl in love are encouraged to elope and the marriage is solemnised later.

Gonds : The *Gonds*, a warrior caste and conquerors of yesteryears, are spreadout all over the hill tracts of central and south India. Before the *Gonds* sow a field, some grain, fowls and pigs are sacrificed to the presiding deity. Blood from the sacrificed animals is sprinkled on the seeds which are distributed among the villagers, who in turn sow them in their fields for luck.

Oraons : The *Oraons* are one of the most progressive tribes. They

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make use of chemical fertilisers, pesticides, improved varieties of seeds and modern techniques of agriculture. Economically better off than most of the others they are not shackled by debts and can afford a better quality of life with good approach roads to their villages, cycles and even motor bikes for transport, transistor sets and wrist watches. Their social life is remarkable in that they accept widow remarriage and permit divorce by either partner on grounds of adultery, bad temper and, of all things, laziness !





MAIN TRIBES AND THEIR PLACES

Name	Places
Kondh	Keonjhar, Kondhamal, Sambalpur, Bolangir, Koraput, Ganjam and Sundergarh
Saura	Koraput, Ganjam and Bolangir.
Gond	Sundergarh, Sambalpur, Kalahandi, Koraput and Bolangir.
Santal	Mayurbhanj, Balasore and Keonjhar
Paraja	Koraput, Kalahandi and Sundergarh.
Gadaba	Koraput, Nowrangapur and Malkangiri
Koya	Malkangiri and Koraput
Oraon	Sundergarh, Sambalpur, Gunupur and Bonai
Bhumij	Mayurbhanj, Sundergarh, Keonjhar, Balasore and Pallahara
Bonda	Koraput and Malkangiri
Juang	Keonjhar and Dhenkanal

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CULTURAL HERITAGE

A human race may wipe out for ever, but its cultural heritage never. It reveals the existence of a flourishing civilization.

Through centuries Orissa has retained its cultural identity within the mainstream of pan-Indian culture. A land of rich and diverse artistic

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achievements, Orissa's art and culture are the products of a long historical process in which the spiritual, philosophical and the human dimensions have merged to yield the finest effects of a cultured and civilised life. The cultural heritage of Orissa is reflected in its vibrant art forms. Culture imparts flavour and animation to the social and religious activities of the people. It flows as an under-current of inspiration below the surface of daily life and acts as a powerful link in the chain of human fellowship and universal concord.

Orissa has distinct tradition of painting, architecture, sculpture, handicrafts, music and dance.

ARCHITECTURE AND SCULPTURE

Orissa is full of archaeological treasures dating from the pre-historic times upto the end of the Muslim rule in the middle of the sixteenth century. The excavations at Sisupalgarh and Jaugad testify to the presence of a highly developed pre-historic civilisation in Orissa. The caves of Khandagiri and Udayagiri represent Orissa's cave architecture dating back to the first century B.C. The caves were cutout in the solid rock on the orders of King Kharvel for the use of Jain ascetics. There are altogether eighteen caves in Udayagiri and fifteen caves in Khandagiri. The caves are decorated with sculptural motifs. The Ranigumpha cave in Udayagiri is a two-storeyed structure and bears highly artistic sculpture. The caves consist of one or more cells and a few of them are fronted by pillared verandahs. The sculptures of Khandagiri and Udayagiri form a landmark in the history of Indian art. They present a vivid picture of the contemporary society and occupy an important place in the rock- cut architecture of India. Like Jainism, Buddhism also provided inspiration for the development of art and architecture. It was Emperor Ashoka who directed the entire state machinery for the dissemination of Buddhism. We find two versions of his major rock edicts in Orissa, one at Dhauli and the other at Jaugad. The archaelogical excavation at Ratnagiri has brought to light the remains of a main stupa, two viharas and eight temples containing Buddhist images. A large number of images of the Buddha and Bodhisattvas of great artistic merit have been collected from the hills of Lalitgiri, Olashuni, Landa and Prabhadi hills. A colossal image of Bodhisattva Padmapani has been found at Jajpur. It measures 15 feet and 8 inches.

Architecture in Orissa found its supreme expression in the form of temples, some of which are among the finest in the world. Of these three are most famous: the Lingaraj

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Temple at Bhubaneswar (11th century), the Jagannath Temple at Puri (12th century), and the great Sun Temple at Konark (13th century). This style of architecture is called as the Kalinga style. A temple of this style consists of a structural duo, the main temple or shrine and the frontal porch.

While the main temple called Viman or Deula, is the sanctum enshrining the deity, the porch or assembly hall called Jagamohan is the place for the congregation of devotees. The former constructed on a square base, has a soaring curvilinear tower *(sikhar)* and is known as *rekha deula*. The latter built on a rectangular base is a *pidha* temple, i.e. its root consists of *pidhas* which are horizontal platforms arranged successively in a receding formation so as to constitute a pyramidal superstructure. Although the two temples are architecturally different, they are constructed in axial alignment and interconnected so as to form an integral pattern.

The Kalinga style of architecture which was the most common order throughout, progressed well under the patronage of the Somavansi Kings of Orissa, during the 10th and 11th centuries. The Mukteswar Temple (10th century) of Bhubaneswar is considered a "Gem of Orissan architecture" and is accepted as one of the most beautiful temples of India. The temple of Jagannath at Puri is the earliest Ganga monument of Orissa. The massive edifice standing on a high platform connected with the ground level by a flight of 22 steps is the product of accumulated experience of the past

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in temple architecture. The whole of the main temple was covered by a thick coat of plaster which earned for it the name of 'White Pagoda'. The plaster has since been removed by the Archaelogical Survey of India to reveal the beautiful stone carvings.

The finest specimen of Ganga art and the greatest monument of temple architecture in India is the famous Sun Temple of Konark which is conceived as a chariot driven by horses. The chariot had twenty four wheels and seven horses. The wheels of the chariot are masterpieces of art. The temple is perfectly proportioned in spite of its stupendous size. It is one of the wonders of workmanship in the world. In the words of Rabindranath Tagore, 'Here the language of man is defeated by the language of stone.'





Lion & Elephant, Konark

The temple sculptures are of two broad categories, namely the cult image and the decorative motifs. The first category includes such images as Ganesh, Kartikeya and Durga on the external walls of a Shiva temple; Varah, Trivikrama, Nrushimha and the ten *avataras* on the outer walls of a Vishnu temple; the ten *dikpalas,* each in its specified corner, the *digacharinis* and *vetalas* in the prescribed places, the eight or nine planets *(astagrahas* or *navagrahas)* in a panel on the front lintel with Gajalakshmi above the panel in the case of all temples. The second category or the decorative motifs consist of the male and female figures, erotic sculptures, semi-divine beings as *Gandharvas, Nagas, Yakshas, Kinnaras,* griffins, enigmatic figures, scenes from military and courtly life, secular pictures, fables and stories, scrolls

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and arabesques, *chaitya* arches and lotus medallions, flora and fauna and decorative designs. Some of the finest temple sculptures of Orissa are found at Mukteswar, Rajrani and Lingaraj temples. The temple walls teem with youthful figures, delicately modelled. Their chiselled smiles defy the passage of time and the onslaughts of decay. Besides, there are numerous sculptural treasures strewn all over Orissa. There is a sculpture of an elephant, half hewn from a huge stone near which Ashoka wrote his edicts. The nine feet colossal figure of Lord Nrusimha in black granite is enshrined in the Jagannath Temple premises at Puri. The lion-gates form an important feature of Orissan art and architecture.

HANDICRAFTS OF ORISSA

The land where arts thrive is known as Utkal, the other name of Orissa. The handiworks of clay, cloth, horns, metal, stone etc. are the essential part of Orissa's rich cultural heritage.

Silver Filigree : Orissa is known for its exquisite silver filigree work. For this one has to travel to Cuttack, where one can still see workmanship of a very high quality. Silver filigree or *Tarkasi* is an intricate process. Silver is melted in a mould and poured into a narrow tray, beaten on an anvil and elongated into a *tar* or hair like wire by passing it through a steel plate



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wire gauge. Then two thin wires are welded together, pressed and flattened till they look like one wire. It is now ready to be bent to various shapes by artisan's nimble fingers, skillfully turning it into a magical ephemeral flower or leaf, a wheel or a coconut. A magnificent piece is the chariot of the sun, with its seven horses riding the wind as it were. Birds, boxes, trays, cutlery, rings for table linen are done, with as great an artistry as the ornaments.

Brass and Bell Metal Ware : The fine engravings on brass and bellmetal utensils, bronze bangles and pots are important aspects of Orissan art. Artefacts made of metal, particularly brass, find pride of place in the homes of Orissa. Beautiful lamps and lamp stands are used during the worship of deities. Rice-measuring bowls made of brass are used in many homes. Beside the household articles the fish and snakes made from brass metal are very attractive and exhibit extraordinary craftsmanship. Balakati, Bellaguntha and Kantilo are famous for bell metal craftsmen. Dhokra metal ware is another beautiful craft of Orissa people. It is a tribal art form of Dhenkanal. Alloy, brass or zinc is melted on a clay model and threading done by the waxing process. When thread is removed, it leaves an indelible pattern in metal. Again, animals and traditional images dominate in this art form.

Terracotta and Pottery : Potters of Orissa still make earthen pots to be used in various religious and social functions. These pots are made in various shapes and sizes and are adorned with fish and flower motifs and geometrical designs. Horses and elephants in terracotta are made to meet local demands during religious occasions. These are offered to the village goddess (Grama-Devati) to ward off disease and danger. In size they range from six inches to three feet. The potter also makes clay toys and simple and appealing figures of human beings. They catch the essential characteristics of real life creatures. Terracotta toys are made in every part of Orissa. The toys are simple in design and bear the traits of the locality in which they are produced.

Horn works : From the horn of cattle (cow, bullock and buffalo) articles of daily use like combs, flower vases and pen-stands are made. First, the collected horns are put into fire, when it glows with red it is hammered. Then, it is polished smooth, and shaped into various forms. Cranes, lobsters, scorpions and birds made of horn are finished to a nicety. Their surface throws off a dark sombre sheen and they catch the attention of all art-lovers. Parlakhemundi and Cuttack are famous for horn works.

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Golden Grass and Cane Work : Baskets, hand fans and tablemats are woven from golden grass by the femalefolk. Floormats are also woven out of golden grass which is a local product. Today the demand for these goods has increased and this testifies to their beauty, utility and lasting quality. Cane is used for weaving baskets and several items of furniture. The cane work of Banapur is widely acclaimed and popular in Orissa and outside.

Stone and Wood Carving : Stone carving is an old age craft of Orissa. The descendants of the artisans who once scaled the dizzy heights of excellence in temple building have kept the sculptural tradition alive through their hereditary craft of stone carving. The carved products include replicas of temples, images of gods and goddesses, the Konark wheel and horse, and decorative figurines like *Alasa kanya* (the indolent damsel), *Salabhanjika* (lady learning against a sal branch), *Surasundari* (heavenly beauty), *Lekhika* (lady writing a letter), etc., which are popular items of household decoration. Wood carvings of Orissa are almost equally popular. They differ from the artefacts of other states in so far as they are plain and shining with smooth polish and without any paint or coating of lacquer work on them.



Puppets and Masks : Orissa has a rich tradition of toys, dolls, puppets and masks. Among the best known are the wooden toys, gaily painted animals, fish and fowl that commend the wildlife of Orissa's woods and waters, some mythical animals, the most typical being the *Gajasimha*, a lion riding an elephant, apparently a ritual figure for one sees it on the temple doorways everywhere in Orissa. Puppet dance or *Kandheinach* is widely popular in Orissa. These dancing dolls, small sized and in flowing robes, are made of light wood with extremely flexible joints that make their movements so pleasing smooth as they dance *Goplila* and other *Krishna* themes. Masks are carved out of wood and are painted brightly. These masks are used widely in *SahiJatra*. Masks are also made of Papier-mache. Papier-mache is relatively a new craft in

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Orissa. The pulp is prepared from waste paper, moistened and mixed with liquid gum and clay. It is then rolled into shots and pressed into moulds to take whatever shape envisaged, god or man, a goddess or a *Devadasi*. Then it is dried in sunlight and painted with different colours.

Apart from these, Orissa has many other items of handicraft such as *Sola* pith work, lacquer work, *jari* work, glass beads, cloth garlands, camphor garlands, jute carpets, rushmats, and above all the sea shell works undertaken at Puri and Gopalpur.

Paintings : The painting of walls is a tradition that remains as fresh as it was centuries ago, in Orissa. The most important Orissan style of paintings is to be found in the temples. They mostly depict religious subjects. Allegorical, mythological and historical subjects also form part of the themes of these paintings. The paintings inside the Jagannath Temple, Puri, follow the mural tradition. The two most important paintings are *Kanchi Vijay* painting in the Jagamohan of the Jagannath Temple and *Buddha Vijay* painting in the Jagamohan of the Lakshmi Temple inside the same temple complex. The ten incarnations of Vishnu cited in Jayadev's *Dashavatar* form another mural. The activities of *Krishna* are also depicted on these walls.

Beside temple painting, Orissa has a rich tribal culture of painting. The *Sauras*, the *Kondhs* and the *Santals* decorate their houses with motifs of flowers, birds and geometrical designs. The *Saura* paintings are intimately related to religious beliefs and drawn in order to appease demigods and spirits. On the occasion of animal sacrifices, the *Sauras* draw *ittals* on their walls. The themes of these paintings are usually dream sequences. The *Kondh* wall paintings are generally in the form of geometrical designs. The *Santals* also paint their houses with figurative patterns.

In the densely wooded tracts of Western Orissa a number of painted rock shelters are situated. The rock shelters at Ulapgarh and Vikramkhol in Sambalpur district, Manikananda and Ushakothi in Sundergarh district, Gudahandi and Yogimatha in Kalahandi district, offer the joy of discovering a primitive culture, rare in the whole of Eastern India. The Ravan Chatta Rock at Sitabinghee in Keonjhar district contains a painting of a very high order. The painting carries reminiscence of Ajanta murals.

Pattachitra : Besides mural paintings, there are miniature paintings which are called *pattachitras*. *Pattas* are now used as wall hangings. The subject matter

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of *Patta* paintings is limited to religious themes. The stories of Rama and Krishna are usually depicted on the *Pattas*. Rasa Lila, Vastra Haran, Kaliya Dalan are some of the recurring themes of *Patta* art. *Patta Chitra* of Lord Jagannath, Balabhadra and Subhadra, the *Navagrahas* and the deities are also famous. In some parts of Orissa, during marriage ceremonies, *Patta chitras* of Durga and Mahadev are used. The traditional art of *Pattachitra* was practised by the Mahapatra or the Maharana (Professional Painters) caste. Their work flourished with the patronage of the temples, for which they created religious paintings - particularly of Lord Jagannath. Even today, they are mostly created on *Ghumura* dance and *Sambalpuri* dance. The *Chitrakaras* also traditionally have the important tasks of repainting the Jagannath Temple, deities and chariots every year.

Ganjapa, circular playing cards, created by the *chitrakaras*, are a collector's item. Vividly coloured, they depict a fine sense of traditional aesthetics. The *pattachitra* artists have revived a lost art and tourists can see this fascinating and detailed form of painting and etching being recreated at the deft hands of craftsmen at the



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Raghurajpur artist's village, near Puri.

Jhoti, Chita, Muruja: The folkart of Orissa is connected with its social religious activities. In the month of Margasira, women worship the goddess Lakshmi. It is the harvesting season when grain is thrashed and stored. During this auspicious occasion, the mud walls and floors are decorated with murals in white rice paste of *pithau*. They are called *Jhoti* or *Chita* and are drawn not merely with the intention of decorating the house, but to establish a relationship between the mystical and the material, thus being highly symbolical and meaningful. Throughout the year, the village women perform several rituals for the fulfilment of their desires. For each occasion, a specific motif is drawn on the floor or on the wall. For instance, in Lakshmipuja a stack of paddy is drawn on the walls structured like a pyramid. During Durga Puja, white dots superimposed with red are painted on the walls. This combination of red and white signifies the worship of *Shiva* and *Shakti*. To draw a *Jhoti* or *Chita*, the fingers are dipped into the rice paste and made to trace out intricate patterns on the floor or walls. Sometimes a kind of brush is prepared from a twig to one end of which a small piece of cloth is attached. This is dipped into the white rice paste to draw patterns on the wall.

Muruja is drawn on the floor with powders of different hues. Indigenous methods are used to get colour powders. White powder is obtained from the grinding of stones, green powder is obtained from dry leaves, black from burnt cocount shells, yellow from the petals of marigold flower or turmeric and red from clay or bricks. In the holy month fo *Kartik* (November) women observe penance and draw *Muruja* designs near the *tulsi* plant with *Chaura* (sacred place) in their courtyards.

Handloom and Applique Art : Orissa is a part of the great weaving belt that stretches through Assam and other North-Eastern States, West Bengal, Uttar Pradesh. Today there are more than 3 lakh handloom weavers in Orissa producing a rich range of textures. Eloquent and realistic, the fabrics– a variety of silks, *tussar* and cotton, and designs– tribal, traditional and modern, at display in Bhubaneswar, Puri and other cities have found a good export market. The hosting of textile exhibitions and handloom expositions is an annual feature in Bhubaneswar.

The Orissan style is known as the *Bandha* which is a unique tie and dye technique (Known by the Indonesian name of *ikat*). Among the more notable *Bandhas* of Orissa

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are the *Khandua* (also known as the *Patola*), the *Saktapada*, the *Tarabali*, the *Bichitrapuri*, the *Katki* and of course, the famous *Sambalpuri*. Famous in the trade are also, the weavers of Bolangir, Boudh, Kondhamal and the old feudal state of Tigiria in Cuttack district. Today, the *Bandha* forms range from simple cotton fabrics with basic patterns in the weft to sophisticated cotton and silk sarees with intricate designs in the weft or warp or both. An indigenous mingling of silk and cotton, the *Bapta*, is also prevalent and appreciated. The weavers create with these ordinary materials, simple rural *dhotis* as well as ceremonial textiles used during festivals and in the temples. A rare silk fabric from Nuapatna in Cuttack district, embellished with inscriptions from the *Gitagovinda* is used to dress the idols of Jagannath, Balabhadra and Subhadra in Jagannath Temple even today.





Now-a-days *Sambalpuri* handloom sarees create a new history in Orissa's handloom products. The products become extensively popular among the tourists. Most of Orissa's textiles are produced in small family workshops among certain weaver communities such as the *Bhulias*, *Kostas*, *Gaudias* or *Asanipatras*. Famed Krutartha Acharya, Padmasri Award Winner, was the doyen of one such *Sambalpuri* family. He had organised the weaver community and tried successfully to popularise the *Sambalpuri sarees* in the world.

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The applique art perfected by the artisans of Pipili, a locality 35 miles from Puri and 18 miles from Bhubaneswar on the Bhubaneswar-Puri main road, now decorates homes in various parts of the world. Like *pattachitras*, applique work in Orissa also originated as a temple art. Coloured cloth, after being cu. and shaped into the forms of birds, animals, flowers, leaves, and other decorative motifs is stiched onto a cloth piece designed as well as a wall hanging, garden or beach umbrella, a lamp shade and other utility items.

Since the past decade or so, *sarees* and household linen in applique work are also being produced in increasing numbers. Tiny mirrors in a whole range of geometrical shapes and designs are then encapsulated by thread embroidery to create a striking work of art. Four basic traditional colours - red, yellow, white and black are used, while green has been added in comparatively recent times. Besides Puri, applique work is also practiced to some extent in Chikiti, Barapali and a couple of other places.

HANDLOOM/HANDICRAFT CENTRES OF ORISSA

Name of the Place	Speciality	Approx. Distance from Bhubaneswar
Atabira, Baragarh, Barpali	Handloom Sarees, both Cotton & Silk and Bed-sheets.	350-400 kms.
Berhampur	Pata Sarees	180 kms.
Maniabandha in Cuttack	Tasar Sarees, Chadars	100 kms.
Tigiria (Cuttack)	Pata Sarees	70 kms.
Pipili (Puri)	Applique Work	18 kms.
Sakhigopal (Puri)	Coir Carpet, Mats	40 kms.
Cuttack	Silver Filigree Work	30 kms.
Remuna (Balasore)	Bronze Ware	225 kms.
Kantilo (Nayagarh)	Handicrafts &	100 kms.
Balakati (Khurda)	Bell Metal Work	15 kms.
Belaguntha (Ganjam)	Brass Work	200 kms.
Paralakhemundi (Gajapati District)	HornWork	349 kms.
Raghurajpur (Puri)	Pattachitra, Palm Leaf Painting	52 kms.
Nilagiri (Balasore)	Stonecraft, Pattachitra	226 kms.
Puri	Papier Mache	60 kms.
Banapur(Khurda)	Cane work	100 kms.
Bhubaneswar	Palm Leaf Painting	
Sonepur	Sarees of all varieties	275 kms.
Bomkai (Ganjam)	Patta Saree	230 kms.

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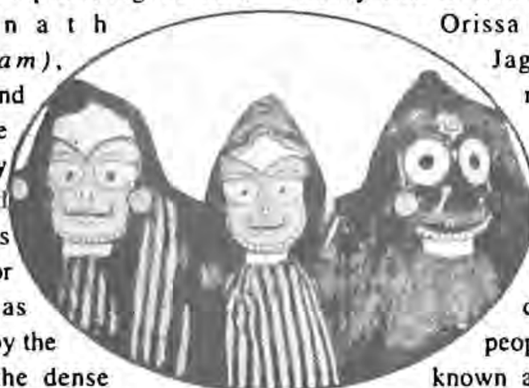
JAGANNATH CULT :

A UNIQUE EXPERIMENT IN RELIGION

Orissa, better known as the land of Lord Jagannath, is the state where the culture exhibits a unique experiment in religion. The culture of Orissa means the culture of Jagannath and the culture of Jagannath means the synthesis of varied religions. The origin of the sacred shrine of Jagannath goes

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back to the pre-Vedic period and Purusottam Kshetra, the sacred abode of Sri Jagannath, has been described in various Sanskrit works, such as the *'Padma Purana'*, *'Narada Purana'*, *'Matsya Purana'* etc. The *Purusottam Kshetra-Mahatmyam* of the *Skanda Purana* depicts the glory of the *Purusottam dham* and its presiding deities, Jagannath (*Purusottam*), Balabhadra and Subhadra. The primitive deity of Lord Jagannath was worshipped for years as Nilamadhab by the *Savaras* in the dense forest. Viswavasu was their chieftain. Lalita was his only daughter and Vidyapati was the priest of King Indradyumna of Malab. Taking these characters there is a beautiful narration in *Skanda Purana*. According to this legend Indradyumna is the builder of the first temple of Jagannath. After *Savaras* Lord Jagannath was gradually embraced by all the religious sects like Jains, Buddhists, *Saivas*, *Saktas*, *Vaisnavas*, *Ganapatyas*, *Sauras*, *Nathas* etc. Consequently, the cult of Jagannath came to be regarded as the religion of masses *'Gana Dharma'*. That means Jagannath cult is a unique cult. Indian culture has reached its culmination in the unique culture of Lord Jagannath. It is more than a cult–an all-embracing synthesis of cults. It has combined diverse faiths, cultures, creeds and ideologies. Lord Jagannath, the presiding deity of Orissa, is the Lord of Universe. The family God of most households in Orissa is Lord Jagannath, who not only holds a unique place in the history of the land, but in the lives and customs of its people. He is also known as Jagabandhu. He is the friend, philosopher, guide and the anchor of the purest thoughts of the people of the entire Universe. He is the Great Initial. He is Brahma, Vishnu, Rudra, Ganesh, Kali, Bhairab, Buddha, Jin and what not. He is the supreme creative artist who has created Himself and is also the source of all art. As *'Sakti'*, He is the source of all creative energy.



Considering Jagannath as the cult of the masses, many hypotheses and theories have been proposed, predicted and propounded by different scholars in different times in order to trace out the origin of *Purusottam* Jagannath. Still no

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satisfactory and commonly acceptable solution has been derived as yet, which would solve the problems arising out of the mystery wrapped round the very primitivity of the cult of Jagannath. Efforts have been continuing in this direction. Scholars devoted to this cult are searching hard to unveil the mystery behind the origin of Lord Jagannath.

The shrine of Jagannath became most famous from the beginning of the Ganga rule in Orissa in the early part of the twelfth century A.D.

The great spectacular temple built by Chodaganga on the charming seashore attracted the notice of all Hindus. It was during the Ganga period that the composite character of the cult of Lord Jagannath became well marked. It was during this period when attempts were made to amalgate *Saivism*, *Saktism* and *Vaishnavism* in to one form of religion that contained the principles of each, but yet exclusively represented none. The movement aimed at a synthesis of cults and sects by adopting principles not merely from the different cults of Hinduism, but from Buddhism, Jainisim and from the primitive cults that were practised by the primitive people of Orissa. The cult of Jagannath embodies all these diverse elements and offers the best example of this synthesis. This process of synthesis can be looked upon as a grand experiment in the field of religion in the eastern coast of India to reduce heterogeneity to a sort of homogeneity.

The shrine of Lord Jagannath was visited by the great saints like Shankar, Ramananda, Ramanuj, Madhav Tirtha, Kabir, Nanak and Chaitanya, each of whom contributed to the growth of its catholicity and many of whom left some institutions at Puri which are still named after them. Admittance of the *Harijans(Dalits)* and *Adivasis* into the Jagannath temple would have been the logical sequence of its liberty. The laudable aim of providing a common religious institution to all Hindus irrespecitve of their castes and sects, conceived by the Oriyas of the early periods, was scarcely understood or appreciated by their later descendants who set their face against any reform or innovations in the shrine of Jagannath cult.

The singing of *Gitagovinda* in the presence of Lord Jagannath by dancing girls which was made a compulsory ritualistic performance by the King Pratapnudra Dev despite the fact that Lord Jagannath was conceived as *Yogeswara* far above all carnal desires and He always appears with His elder brother Balaram and younger sister Subhadra which rule out anything amorous or obscene to

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be sung or talked of in their presence.

In the ancient times, untouchables have no right to worship God or read scriptures. But the cult of Lord Jagannath advocates that even people belonging to the lowest caste have the right to worship God. There is a *Purana* (a holy book) in Oriya namely *Lakshmi Purana* on the basis of which even today every Oriya Hindu family worships *Lakshmi* in the lunar month of *Margasira* on every Thursday irrespective of their castes. The story in short is, "once *Lakshmi*, the devout wife of Jagannath went out leaving the great temple on a Thursday to have a visit to different houses in the city. She saw Sriya *Chandaluni*, a lady who belongs to the caste of untouchables was offering adoration to Maha*lakshmi* with total devotion. Maha*lakshmi* was very much pleased and received gladly her worship and accepted food from her hand. As this was treated as a social offence at that time, Balabhadra, the elder brother of Jagannath compelled his brother to disallow admission of *Lakshmi* into the Srimandir. Maha*lakshmi* got furious and left Srimandir. As per her request Viswakarma built a beautiful palace near the seabeach. She sent *'Vetals'* to Srimandir and took away all the wealth in that very night. Next morning when both the brothers got up they saw that there was nothing



left in the temple and no *sevakas* were also present. They spent some days without food in the temple and then decided to beg in the disguise of Brahmin. No body paid anything when they moved from door to door. At last they reached near the palace of Maha*lakshmi*. They were informed that it was a house of *chandal*. After a futile effort of self-cooking, both the brothers took food in Maha*lakshmi*'s house. Balabhadra realised his mistake and both the brothers begged apology. They promised that there will be no bar in worshipping Maha*lakshmi* in any case".

The essence of this story is that in the eyes of God nobody is high or low. And also woman has the equal right in the social life as man.

Another story is very popular in Orissa and during the Car

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Festival of Lord Jagannath, the same event is being repeated every year. It has been included as one of the rituals in the Car Festival. In this story, how Jagannath had received a coconut from the hands of an untouchable has been narrated. Dasia Bauri, a low-caste person once sent a coconut through a Brahmin to offer it to Jagannath. Brahmin took the same and when offered to Lord, the coconut was vanished from his hand. The Lord knows no discrimination.

His Mahaprasad can be taken by the people of all castes sitting together. The worship of Lord Jagannath was very closely connected with the royal houses of Orissa. He was the actual ruler of the Orissa as kings were just His representatives. Thus the Lord spent a royal life with the help of hundreds of temple servants or *Sevakas*. In the past, the rituals of the temple were not so much as we find them now. The number was swollen up due to the gradual additions of rituals from time to time. Previously there were only 36 institutions *(Chhatisa Niyogas)* of temple servants to carryout the rituals *(Seva-puja)*. All these castes and sub-castes in Orissa were represented within these 36 types of servants. Even though they belong to high and low castes, they are all considered to be equal in the eyes of Lord Jagannath. They are all interdependant and tied up together. The Raja or the King stands at the top. But during the Car Festival, the Raja performs the duty of a sweeper in the front of the God in presence of lakhs of people. Here also the cult of Lord Jagannath displays the ideas of equality in society and dignity of labour.

There were instances of non-

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Hindus who had great devotion to Lord Jagannath. The story of Salbeg is more historical than a legend. He was a great devotee of Lord Jagannath. He was the son of Lalbeg, the Mughal Suvedar at Cuttack under the Mughal Government of Delhi from 1607 to 1608 A.D. Salbeg's mother was a Brahmin widow to whom Lalbeg married forcefully. Salbeg was settled in Puri and everyday prayed to Lord through singing beautiful songs composed by him. As he was a Muslim, he was not allowed to enter the temple. So he anxiously waited to see the Lord in the Car Festival.

Every year he was eagerly waiting to see the Lord during the Car Festival. Lord Jagannath's Car was used to halt there for some time to give *darsan* to Salbeg. Now also his *Samadhi* is existing on the spot and every year all three Cars carrying Jagannath, Balbhadra and Subhadra are being stopped there for sometime.

The cultural and spiritual history of Lord Jagannath is based on love and affection, service and sacrifice. It has played a vital role in uniting mankind belonging to various castes, creeds, colours, faiths and religions.



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TEMPLES OF ORISSA

Orissa is famous for its temples. The structural designs of the temples are so beautiful that a visitor never wishes to leave the sight without enjoyment to his heart's content.

SRIMANDIR (THE TEMPLE OF LORD JAGANNATH) : Lord Jagannath which literally means the Lord of the Universe resides in

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Srimandir at Puri. The temple of Jagannath built on an elevated ground about twenty feet above the level of the surrounding area, presents an imposing sight and can be seen from miles away. The height of the main temple or *Viman* above the road level is 214.8.ft It is a fine specimen of the *Pancharath* style of Orissan temple architecture. The construction of the present edifice is credited to Anantavarman Chodaganga Dev (1073-1147 AD) of the illustrious Ganga dynasty. The main shrine consists of four distinct buildings viz, the *Viman* or the Great Temple, *Jagamohan* or the Hall of Audience, *Natamandap* or the Dancing Hall and *Bhogamandap* or the Refractory. The *Natamandap* is approachable by two entrances on the north and south. The main door from *Natamandap* to *Jagamohan* is called *Jaya Bijay Dwar* and there is another door to *Jagamohan* on the south side. The only entrance door to *Viman* is known as *Kalahata Dwar*, which is considered very sacred.

The images of Jagannath, Balabhadra, Subhadra and the emblem, *Sudarshan* are installed in the inner sanctuary of the temple on a raised platform called *Ratnavedi* or the jewelled platform. The miniature images of Laxmi, Saraswati and Madhav are also placed on the *Ratnavedi* alongwith the main deities and worshipped. The platform is made of stone, which is 16ft long, 13ft wide and 4 ft high. There is a circumanbulating path around the platform. The temple has two massive enclosures. The two concentric stonewalls known as *Meghanad Prachir* and *Kurma Prachir* were constructed in the reign of Kapilendra Dev (1435-1467) and Purusottama Dev (1467-1497) respectively.

The whole temple complex comprises an area of 10.7 acres. The space between the temple complex and the inner enclosure goes by name of *Kurma Beddha*, owing to its shape resembling a tortoise.

The temple has four gates at the eastern, southern, western and northern mid-points of the outer wall known as *'Simhadwar'* (Lion Gate), *Aswadwar* (Horse Gate), *Vyaghradwar* (Tiger Gate) and *Hasti dwar* (Elephant Gate). They are said to represent *Dharma*, *Jnana*, *Vairagya* and *Aishwarya*. In front of the *Singhadwar, Arunstambha* is installed which is made of a single solid chlorile stone and upon it beautiful *Arun* squats in obeisance. Historical document says that this pillar was installed in front of the Konark Temple. After the Sun Temple collapsed, the Marahattas brought it and placed it before the Lion's Gate. Its height is 33 ft 8 inches.

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Asta Sambhu and Asta Chandi : The Holy Trinity is guarded by eight Siva shrines i.e. Markandeswar, Kapalamochan, Lokanath, Yameswar, Nilakantheswar or Vajneswar, Bilweswar, Isaneswar and Pataleswar stationed in eight directions. Similarly eight mother goddesses i.e. Batamangala, Alamchandi, Ardhashani, Marchika, Narayani, Shyama Kali, Dakshina Kali and Ramachandi also guard the Holy Trinity.

Pancha Tirtha :

1. Markandeswar Tank
2. Indradyumna Tank
3. Sweta Ganga
4. Mahodadhi
5. Rohini Kunda

In the Temple Complex, stands :

Temple of Narasingha : The temple contains 61 inscriptions, the earliest being of 1113 AD. In its decorative format, the temple displays the ten *avatars* of Vishnu, seated *Dikpalas,* Vidalas, Vertical creeper bands etc. Long before the present Jagannath Temple was constructed *Purusottam* - Jagannath was believed to be worshipped here.

The Temple of Vimala : Goddess Vimala is the presiding deity of Purusottam Kshetra. She is Bhairavi. The temple is situated at the south-west corner. In its decorative programme, it has eight-seated *Dikpals* and their consorts. Mahisamardini, Narasinha, Vishnu-Buddha and royal persons etc. appear in the central niche. On the west there is a beautiful image of Chamunda as *Parsvadevata,* Four-armed Vimala is flanked by two female attendants. She holds *Akshyamala, Nagapash, Kalas* and displays *Varada* pose. When the food offered to Jagannath is reoffered to Vimala, it becomes Mahaprasad.

Temple of Lakshmi : The small temple complex of Lakshmi is situated in the northwest corner with a store and a kitchen nearby. The Jagamohan is provided with balustraded windows. The *bedha* of the temple contains pilasters, scroll work, seated *Dikpalas* and female figures. The *Parsvadevatas* are mainly the images of Gajalakshmi. Lakshmi is four-armed. She holds lotus in two hands and displays *Varada* pose. Two elephants are seen pouring water over her head. She assumes a special *Vesha* on each Thursday. She is verily Rukmini and Jagannath is Krushna.

Temple of Surya : A beautiful image of *Surya* (probably brought from the Konark Temple) is worshipped here.

Mukti Mandap : It is a pillared open hall with 16 pillars, an important seat of learning. The present *Mandap* was rebuilt in 1578 AD. Sanyasis of Shankaracharya Math of Puri and specially ordained

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learned Brahmini Pundits of adjacent 16 villages *(Shasanas)* are qualified to take their seats here and present their learned discourses.

Kalpa Bata : The ancient most tree (Primordial Tree) is said to have been grown in the naval region of Shankha Kshetra.

Rohini Kunda : The old Kunda is no more in existence. Instead, a small tub has been provided and in it one finds a carved stone image of *Bhusandi Kaka* (crow) lying flat on the floor of the tank. According to legend, a crow named *Bhusanda* fell into this tank which contained *Karuna* water and was suddenly metamorphosed to a four–armed devotee of Narayan. In the other section of the *Kunda*, there is *Navi-chakra* in the shape of *Nilachakra*.

Baisi Pahacha (A flight of twenty-two stairs) : There are 22 stairs which run from the *Singhadwar* upto the doorway of the inner wall. During the Car Festival, the three idols are ushered into *Pahandi* procession amidst a huge congregation of devotees. During the *mahalaya* people here offer oblations and lamps to their departed souls.

The Temple Kitchen : The old kitchen was situated at the rear south of Satyanarayan Temple. On account of shortage of space, the present kitchen was built during the reign of Divyasingha Dev (1682-1713 AD). The roofed kitchen lane leading to the *Natamandir* was constructed between 1720-25 AD. There is a subcidiary kitchen, *Merda Rosa* behind the Satyanarayan Temple. Special kitchens of Lakshmi and Surya also exist. Fifty-six varieties of food/delicacies are prepared here daily which can feed as many as 25,000 people and it has the capacity

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to cook for one lakh people at a time. The holy food is cooked in earthen vessels and the fuel used is wood only. Nearly 600 *Suaras* (Temple cooks) and 400 associates are engaged daily for cooking.

Ananda Bazar : A unique place in the temple premises where sacred foods offered to the deities *(Mahaprasad)* are sold to all and sundry. It is considered as the biggest food market in the world.

Snanabedi : On the north-east of *Ananda Bazar* towards the outer wall is situated the *snanabedi* (75 feet x 75 feet). In the middle, on a raised *Sinhasan*, the three deities take the annual ritual bath on the *Snana Purnima* day, roughly a fortnight preceeding the famous Ratha Yatra. The platform is so high that people can witness the festival standing on the Grand Road outside.

Koili Baikuntha : Beyond the *Kurma Beddha* near the northern gate, *Koili Baikuntha* is situated. It is said to be the most ancient place in Niladri. It is said that Nilamadhab was worshipped here by Viswabasu. The word *Koili* may be *Kaivalya*. In South India, *Koili* stands for the temple. According to a legend, here Krishna once appeared before Radha in the shape of a *Koili* or Cuckoo. It is known as the burial ground for the Trinity. During the *Navakalevar* the old images are buried here and the new images are also carved here.



Sri Gundicha Mandir : The temple bears the name of Gundicha Devi, Queen of King Indradyumna. At the time of the Car Festival, the three deities Jagannath, Balabhadra and Subhadra halt at Gundicha Ghar for 7 days and return to the main temple on *Bahuda Yatra* day.

Sri Lokanath Mandir : This temple is only 3 kms away from Sri Mandir. There the presiding deity, God Sri Lokanath remains sub-merged under water. On the *Sivaratri* day, a grand fair is held here. The phallic God becomes visible on the *Siva Ratri* day after *Pankodhar Ekadasi*.

ALARNATH : Lord Alarnath is the representative god of Lord Jagannath. Sri Chaitanya Mahapravu had visited this temple. During *Anabasar* (the period of unrest), the three deities of Sri Mandir are believed to be sick after the holy

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bath and confined to a room for fifteen days, shutup from the view of common men. At this time the devotees flock to Lord Alarnath to be blessed with a sight*(darshan)*.

SAKHIGOPAL : Sakhigopal is famous for the temples of Radha-Krishna and Ram, Laxman and Sita. Lord Sri Krishna is the presiding deity of this temple. The stone image of Lord Gopinath alias Gopal was at Kanchi which was later on brought by King Purusottam to Orissa and consecrated at Sakhigopal. A great fair is annually held here on the Anla Nabami day in the month of Kartika. The feet of Goddess Radha which almost remain covered throughout the year are kept open to general view on this day alone. This religious place is only 45 kms from Bhubaneswar and 15 kms. to Puri. There is an interesting legend about Gopal's sojourn. The legend relates that when 'Gopal' came to give evidence in connection with a dispute between two Brahmins, he stayed here as one of the Brahmins, for whom he was coming to testify as witness broke his promise and looked back.

RAMACHANDI : At the bank of river Kusabhadra, the temple of Ramachandi is situated which is only 5 kms away from Konark on the south eastern side. Goddess Ramachandi presides in the temple. There is an interesting story of Devi's wit in hoodwinking Kalapahad, the destroyer of many temples.

KONARK, THE EPIC IN STONE (13th Century AD) : Sixty five kilometres from Bhubaneswar on a good road, this unique temple is located on the seashore. As tradition has it, it was built on the sea front with water lashing its walls but now



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the sea has receded and the temple is a little away from the beach. It is little difficult to write about Konark because many poets of India have celebrated it in verse. It really doesn't lend itself to the humdrum prose of a guide book like this. Built by Narasimha Dev of the Ganga dynasty, one can't conceive what it was in its heyday. Now only the *Mukhasala* or the porch and the *Nata Mandap* or the Dance Pavilion are left. Yet the porch alone rivals the great temple at Bhubaneswar in height and is superior in art to anything else built in Orissa or may be elsewhere. Some of the gigantic statues like the war elephants or the famous horses show the artists' power of expression and carpenters' skilll in handling such massive materials. And yet the scenes of love and war, of dance and music have been finished with superb attention to details. The lady with the suggestion of an enigmatic smile on her lips, the amorous couple for whom the rest of the world is irrelevant or the horse, brimming with power in every limb is the product of the hands and minds of masters. The work of art is dedicated to God and the identity or the personality of the artist is irrelevant. The folklore speaks of the chief architect Sibei Samantray, and the child carpenter(craftsman) Dharmapad, who could only finish the sikhar(top) construction, what 1200 senior carpenters could not.

The focal points of the whole complex are the images of Sun God to represent the morning, midday and sunset. The images are bursting with power and grace. The whole temple was conceived as a gigantic chariot represented by intricately carved out gigantic wheels at the basement. This itself was a revolutionary architectural conception. The image of the Sun God standing or mounted, wearing kneelength riding boots, by the power and majesty invokes from the viewer the vedic prayer :

Om Bhur Bhuvaswah
Tat Savitrrr Varenyam
Bhargodevasya Dhimaih
Dhiyoyonam Prachodyat

Oh Sun, the visible representation of the Brahman,
The supreme being, who is of this world and all other worlds,
You who control and direct, our intelligence,
We pray to thee".

LINGARAJ TEMPLE (11th Century AD) : This temple is considered the epitome of Orissan architecture. It dominates the city of Bhubaneswar and its soaring spire dominates the landscape for miles. If one could see only one temple in Orissa this would undoubtedly be the choice. Perhaps the Sun Temple

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at Konark surpassed this temple. But the Sun Temple is in ruins. The construction of this temple was started by Jajati Keshari and was completed in the reign of Lalatendu Keshari. More than two generations laboured on it and it was completed in the thirtyfifth year of the reign of Lalatendu Keshari. Perhaps it took nearly a century to build. The site has been sacred since a very long time, for there are references to the existence of temples at the same site from the 7th century AD.

The tower of the temple soars to a height of 55 metres and is profusely carved thoroughout. It gracefully curves towards the top and contains monor turrets and ribs. In addition to the *deul* and Jagamohan or hall like porch, it has two new features: the Hall of Dance and the Pavillion of offerings (*Nata Mandir* and *Bhoga Mandap*). The profusion of sculptures shows various aspects of contemporary life and is remarkable for the maturity of form and the excellence of expression.

This temple is remarkable in another respect. Though the temple is dedicated to Lord Siva it has many intriguing features and shows the infiltration of rising *Vaishnavism* or the worship of Vishnu into a purely Siva temple. In fact, the deity is also called Hari-har which means Vishnu-Siva. In every Siva temple there is the statue of the bull (Nandi) facing the door. In Vishnu temples we generally have a column with the image of Garuda over it. At the Lingaraj temple the pride of place has been taken by the column and the poor Nandi has been displaced to a side room. Perhaps this was the way in ancient India to resolve religious conflicts. They aimed at synthesizing diverse cults.

In keeping with the electic and somewhat federating nature of Hinduism, the Lingaraj temple is located in a complex of various temples of different deities, the most important being Siva, wife Parvati or Bhubaneswari (the mistress of the world) and their son Ganesh, the elephant-headed God of endeavour, knowledge and success. The temple is surrounded by massive stone wall and the portal to go inside is also a work of art. A viewing gallery has been specially built for non-Hindus.

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RAJARANI TEMPLE (11th Century AD) : It is not clear why this is called Raja-Rani (King-Queen) temple. Many connect it to the type of stone used to build this temple. The dark brown is called the Raja and lighter yellowish-hued is called the Rani. The original name of the temple was perhaps Indreswar. Unfortunately this temple has been extensively repaired. The *Jagamohan* or the outer hall is almost devoid of decoration whereas the main temple is exquisitely carved which appears unnatural. The sculptures are simply beyond compare in grace and beauty and have been featured on Indian postal stamps. This is also an example of the experimental and original tendencies of Orissan architects. The main tower or *Deul* brings out a totally different concept. The main tower soars above a number of minor towers as a major peak soars above a number of lesser summits. The temple is set in the open and has not been built around and gives a wonderful sight in a large garden when the setting sun forms a dramatic backdrop to the chiselled lines of the fine structure.



MUKTESWAR TEMPLE : The term gem becomes hackneyed while talking about the temples of Bhubaneswar. But certainly Mukteswar is a gem. The first thing to draw one's attention is its elegant and superb arch gate. It appears as if it has been finished by jewellers and not sculptors. Such is the delicacy and intricacies of the details ! But the temple is also important as the first example of development of a style which ultimately led to the gigantic monumental temples of Lingaraj at Bhubaneswar, Jagannath at Puri or unique Sun Temple at Konark. While retaining many of the older characteristics of the earlier architecture seen at Parasurameswar, the *Jagamohan* is evolved as an independent structure instead of being a mere porch for the temple proper. Both the *Jagamohan* and the main temple are constructed on high platforms with sculptured walls. The *Jagamohan* has a pyramidical roof. Till this time the temples were squats, earth bound. Now there are attempts

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to reach for the sky, which culminate in the great temple of Lingaraj. Mukteswar temple bridges the early and later phases of the Kalinga School of temple building. The surroundings of the temple are very picturesque and have a park like atmosphere with the sacred tank and minor temple where we also find a developed and vigorous school of sculpture. This temple is open to non-Hindus.

VOITAL DEUL : This is a very typical temple totally different from others. The deity itself is different. Instead of Siva, the detached Yogi of Yogis, here we have Chamunda, the terrible and the bloodthirsty Goddess representing the violent principle of the Universe. The roof is not a tower but a vault, almost looking like an overturned boat. The roof is plain as contrast to the highly carved out temple towers of all other temples. This was the centre of certain esoteric cults. The sculptures here are powerful and vibrant though not at all conventionally pretty. The entire atmosphere is a bit disquieting.

BRAHMESWAR TEMPLE : Though this temple has remarkable similarity to the Mukteswar temple, there is more developed sculptural panels especially meant for musicians and dancers. For the first time the use of iron beams is noticed here. It is open to non-Hindus.

PARASURAMESWAR TEMPLE : This is an exquisite example of early Orissan architecture. The two characteristics of Orissa temples, firstly the tower *(Deul)* and the porcha like hall *(Jagamohan)* are fully developed. This is profusely sculptured and the niches at the basement contain the images of diverse Gods. This is the city's oldest

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surviving temple, having been built around 650 AD.

BHASKARESWAR TEMPLE : This is a peculiar temple where the Siva Linga is two storied high. The construction has some peculiar aspects on its roof. The first example of Orissan architecture dating back to perhaps the seventh century AD can be seen at Lakshaneswar and Bharateswar temples. Here one finds the early evolution of the style which later on culminated in Parasurameswar. Nearby across the road is the Rameswar temple which is an example of later day architecture. This temple is significant because it is the destination of Lord Lingaraj in the Car Festival of Bhubaneswar held on Ashokastami day in the spring season.

ANANTA BASUDEV TEMPLE : In a predominantly 'Saiva Pitha' (Place of worship of Lord Siva) like Bhubaneswar, the Ananta Basudev temple is an exception for it being an important Vaishnava Shrine. Built in 1278 AD by Rani Chandrika Devi, the presiding deities in this temple are Ananta (Balaram, the brother of Lord Jagannath) and Subhadra (his sister). It has one similarity to Sri Jagannath Temple in Puri. Here the Prasad (Holy food) are sold to the people in large scale.

KEDARGOURI TEMPLE : Dedicated to Siva (who is also called the Kedareswar) and Goddess Gouri, the temple is situated within the same premises next to the Mukteswar Temple. By the side of the temple there is a perennial stream. According to *Kapil Samhita* (A religious text), a single sip of water from this tank absolves the drinker from the repeated cycles of birth and death. The legend goes that King Lalatendu Keshari, after a tragic episode relating to two lovers Kedar and



Hirapur Yogini

ple, Huma

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Gouri, had built this temple in their memory.

MOHINI TEMPLE : It is situated on the southern bank of Bindusagar, the sacred tank. The worshipped deity is Chamunda, eight-armed standing on a prostrate male body and brandishing a sword with her upper most right hand. The accompanied deities are Lord Ganesh, Lord Kartikeya and Goddess Parvati.

YOGINI TEMPLES : Orissa is proud of the two shrines of sixty four *Yoginis*, one at Hirapur and the other at Ranipur Jharial. Hirapur is 15 kms. from Bhubaneswar with a circular temple built in honour of the sixty-four *Yoginis*. Ranipur-Jharial in the district of Bolangir has also the circular temple of these mysterious goddesses. The sanctums with no roof overhead have close resemblance to the Buddhist stupas with the difference that it is hollow within and no dome above. While entering in to the shrines of these awful deities one gets the impression of entering into the dark recesses of the primitive unconscious mind.

RAM AND KRISHNA TEMPLE : Among the contemporary temples in Bhubaneswar Sri Ram temple on Janapath in Kharvel Nagar and Krishna Balaram Temple promoted by International Society for Krishna Consciousness (ISKCON) on NH-5 in Nayapalli are the exhibitions of the same ancient spirit in a modern form. The Krishna Balaram temple is beautifully designed and painted in sober colours with all in-built facilities available for devotees. The devotees here celebrate Rath Yatra like Lord Jagannath's Car Festival.

HUMA'S LEANING TEMPLE : Huma about 32 kms. from Sambalpur and 350 kms from Bhubaneswar is adorned with a leaning temple dedicated to Lord Bimaleswar. On the river Mahanadi, it is a scenic spot of great excellence. The Kudo fishes here are believed to belong to Lord Siva and they are very friendly to visitors.

BALADEVAJEW TEMPLE : Situated about 95 kms. from Bhubaneswar in the town of Kendrapara, Baladevajew temple is also known by the pilgrims as *Tulasi Kshetra*. Lord Jagannath is adorned here and the ritual practices of Lord Jagannath at Puri are generally followed in this temple which make Kendrapara equally famous.

PATALESWAR TEMPLE : Budhikomna in Nuapada district about 115 kms. from Bhawanipatna houses the famous temple of Pataleswar, made entirely of brick in Trirath style. The architectural design is quite fascinating for art-lovers and general visitors as well.

SAMALESWARI TEMPLE : It is the temple of goddess Samalai situated beside the river Mahanadi

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Gupteswar

in the principal town of Western Orissa, Sambalpur which lies 321 kms away from Bhubaneswar. In the months of *Aswina* and *Chaitra* a grand fair is held here.

NRUSINGHANATH TEMPLE : Famous for the 15th century temple, Nurshinghanath is 164 kms. from Sambalpur via Baragarh. This temple is situated at the foot of the Gandhamardana mountain, which in ancient times was called Parimalagiri. According to Hiuen-Tsang, the Chinese traveller, this place was a centre of Buddhist scriptural learning. Lord Nrushinghanath is a much adored deity of Orissa and a great fair is held in his honour on the 14th day of bright fortnight in the month of *Baisakh*. This place is also known for its waterfall.

GUPTESWAR : It is a scenic spot with the cave shrine of Lord Siva, Gupteswar. The place glows on the occasion of *Mahasivaratri*. The Siva Temple with Champak trees at Papadahandi is worth visiting. The spot is 52 kms from Jeypore.

RANIPUR JHARIAL : 42 kilometres away from Titlagarh of Bolangir district, Ranipur Jharial is well-known for the sacred seats of *Chausathi Yoginis*. This place is also known as Soma Tirtha where Lord Someswar Mahadev is the object of veneration. The temple is entirely built of brick and biggest of all here.

HARISANKAR : The temple of Lord Hari Sankar (Siva) stands on the Gandhamardan Mountain in the Bolangir district. In this district, at Patnagarh the temples of goddess Pataneswari and Samaleswari are frequently visited by tourists.

KAPILAS : Kapilas is famous for the temple of Lord Chandra Sekhar, which is situated on the top of the mountain 223 ft. high from the ground. On the Siva Ratri day, a great fair is annually held here.

KANTILO NILAMADHAB :


Ranipur Jharial

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In the district of Nayagarh and around 100 kms from Bhubaneswar the temple of Lord Nilamadhab is situated at Kantilo on the bank of river Mahanadi. The place is replenished with the beauty of Nature.

MAINAK DURGA : The goddess Mainak Durga is worshipped in a temple stood on the Maninaga hill from which the view of Chilika lake is very fascinating. The temple is situated at the locality of Ranapur, one of the former princely states of Orissa.

LADUBABA : The temple of Ladubaba is situated at Sarankul 13 kms away from Nayagarh. This is one of the *Saiva pithas* of Orissa. Ladukeswar Singh Mandhata, the king of Nayagarh had constructed this temple in his own name. A great fair is held here every year on the *Jagar Amabasya* day.

RAGHUNATH JEW : Only 15 kms from Sarankul this temple of Sri Raghunath Jew is situated. The greatest of poets, Kabisamrat Upendra Bhanja was endowed with poetic talents, through the grace of Lord Raghunath. The temple is divided into 3 parts. There is a gold cobra on the top of each temple. The *Ram Navami Yatra* is held here from the 9th day of the bright fortnight in the month of *Chaitra* every year.

BHAGABATI : Banapur lies at a distance of 105 kms. from Bhubaneswar. The place is widely known for the temple of goddess Bhagabati. This temple is known as one of the famous *Saktipithas* of Orissa. Banapur is only 5 kms from Balugaon Rly. Station.

KAKATPUR : Kakatpur is 60 kms away from Bhubaneswar in the district of Puri. The epic-famed river Prachi flows nearby. The temple of Maa Mangala has made Kakatpur widely known. Every year in the month of *Chaitra* a grand fair is held here on the occasion of *Jhamu Jatra*. The *sevayats* of Jagannath temple receive the command garland from this temple and under the mandate of the Goddess, go in search of *Daru* or logs of wood for *Nabakalevar* of Lord Jagannath.

CUTTACK CHANDI : Cuttack Chandi is one of the famous *Saktipithas* of Orissa. It is widely known as the Goddess of Silver City, the Cuttack. A large number of devotees throng this temple to worship *Maa Chandi* in the morning and in the evening as well.

DHABALESWAR : The phallic God Dhabaleswar stands on an islet in the middle of the river Mahanadi at a distance of 5 kms from the Cuttack city. Legend says, to save a devotee from disaster, the God had turned a black bullock into white. On the full moon day of the month of *Kartika*, countless devotees assemble and observe

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Maa Viraja Temple, Jajpur

Bada Osa and have a sight of the God.

CHARCHIKA : In the small town of Banki in Cuttack district the temple of Charchika is situated. Goddess Charchika is another form of *Maa Devi* Durga.

BHATTARIKA : The temple of Goddess Bhattarika rises on the banks of the river Mahanadi, to the east of Baramba block of Athagarh sub-division. Every year, on the *Mahastami* day of Durga Puja, age-old rituals are observed in honour of the deity.

CHHATIA JAGANNATH TEMPLE : Chhatia Bata is famous for saint Hadi Das. There is an ancient banian tree and is popularly known as Chhatiabata. The grave of the famous saint Hadi Das lies here within its enclosure bounded by walls. A new temple of Lord Jagannath, is built with fine architectural artistry.

JHANKAD SARALA : This is the birth place of Sudramuni Sarala Das. It is only 40 kms from Cuttack. This place has attained celebrity for Goddess Sarala. Thousands of devotees come to the temple on the *Maha Visuva Sankranti* day.

KHIRACHORA GOPINATH : At Remuna, 9 kms from Balasore, the temple of Lord Khirachora Gopinath is situated and visited by devotees.

AKHANDALAMANI : Ten kms from Chandabali at Aredi the temple of Lord Akhandalamani is situated.The devotees have a great faith on the presiding deity. A large number of patients either bitten by snakes or victimised by incurable diseases seek shelter at the feet of the deity for remedy.

TARA TARINI : Thirty two kms. away from Berhampur on the top of a hill the temple of Tara Tarini is situated. The temple is reached by ascending a large number of steps. On the *Raja Sankranti* day a grand fair is held here in honour of the goddess with a vast multitude of people attending and worshipping the deity.

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SOME ANCIENT TEMPLES

Temple of Lord Jagannath	–	120ft. 12th Century, Puri
Lingaraj Temple	–	148ft. 105 A.D. Bhubaneswar.
Sun Temple, Konark	–	130ft. 1238-1560 A.D.
Ananta Basudev Temple	–	13th Century, Bhubaneswar.
Mukteswar Temple	–	9th Century, Bhubaneswar.
Rajarani Temple	–	11th Century, Bhubaneswar.
Nrusinghanath Temple	–	15th Century, Sambalpur.
Chandra Sekhar Temple	–	7th Century, Kapilas(Dhenkanal)
Bramheswar Temple	–	11th Century, Bhubaneswar.
Biraja Temple	–	13th Century, Jajpur
Chausathi Jogini Temple	–	9th Century, Ranipurjharial
Khira Chora Gopinath Temple	–	13th Century, Remuna, Balasore
Koshaleswar Temple	–	9th to 10th Century, Sonepur
Malikeswar Temple	–	7th Century, Padampur(Koraput)
Nilakantheswar Temple	–	9th to 10th Century, Khiching.
Ananta Gopal Temple	–	19th Century, Chhatia, Cuttack
Mangala Temple	–	15th Century, Kakatpur, Puri
Sarala Temple	–	15th Century, Jhankad.

SOME BUILDERS OF REMARKABLE MONUMENTS

Jagannath Temple	–	Chodaganga Dev, Anangavim Dev
Lingaraj Temple	–	Jajati Keshari, Lalatendu Keshari.
Sun Temple	–	Langula Narasingh Dev
Ananta Basudev Temple	–	Chandrika Devi
Mukteswar Temple	–	Swapneswar Dev
Rajarani Temple	–	Swapneswar Dev
Nrusinghanath Temple	–	Baijala Dev
Biraja Temple	–	Barah Keshari.
Khirachora Gopintah Temple	–	Barah Keshari.
Mangala Temple	–	Barah Keshari
Barabati Fort	–	Anangavim Dev
Cuttack City	–	Nrupa Keshari
Grand Trunk Road	–	Queen Ahalya Bai.
Kathajodi Embankment	–	Markat Keshari.
Sisupalgada	–	Sisupal Keshari
Udayagiri Rani Cave	–	Emperor Kharavel
Boital Temple	–	Ashok
Ratnagiri	–	Ashok
Lalitgiri	–	Ashok.

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BUDDHIST SHRINES AND JAIN STUPAS

Orissa abounds in Buddhist art remains in addition to her present surviving vibrant Hindu temples. The antiquity of Buddhism in Orissa is as old as that of Buddha, though he had never visited Orissa (Kalinga) during his lifetime. But in *Lalitavistara* there is reference to Buddha's *Kesa Asthi* (hair relic) entering in to ancient *Odra* (Orissa) country through two illustrious traders Tapasu and Valka. In subsequent period, the nail and tooth

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relics of Buddha too entered in to Odra.

About Jainism in Orissa, there are some indications that the 23rd Tirthankar, Parsvanath Swami, preached Jainism in Kalinga in the 7th century BC and King Karakanda was converted by him. The King built Karakanda Vihar for the propagation of Jainism and installed in it the image of the 2nd Tirthankar, Ajitnath. The Jain preacher Mahavir Swami visited Kalinga to propagate the reformed version of Jainism and installed the *Vijay Chakra* on the Kumari (Udayagiri) hill, which became a famous pilgrimage centre along with Pithunda Nagar where the image of Rishavnath was installed after consecration. Jainism seems to have reached its zenith in the state during the reign of Emperor Kharvela who made it the state religion.

DHAULI : In a peaceful and serene enviornment and barely 8 kms from the city of Bhubaneswar, lies the great Buddhist shrine of Dhauli, famous for the rock edicts of Ashoka. It was here, at the foothills by the side of the river Daya literally meaning kindness that the valiant people of Kalinga defended their territory and turned the river water red with blood. It was here after the Kalinga victory in the year 261 BC that Ashoka, the Mauryan Emperor, adopted non-violence and took to Buddha's teachings. A figure in very high relief takes the place of *Gajamata*, the elephant par excellence and thus the symbol of Buddha himself who descended into his mother's womb in the form of an elephant. Nobility and wisdom are characteristics of the elephant. The sculpture sought to emphasize these qualities in Buddha just as the noble elephant in the Jataka Tales ultimately succeeded in becoming the Enlightened one.

Written in Bramhi script, the inscription, popularly known as



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Kalingan rock edict of Ashoka has a special feature which not only presents an overall picture of the great devastation caused by the Kalinga War but it also describes various instructions to the Mauryan Viceroy placed at Tosali, capital of ancient Kalinga, to rule the people on these guidelines. In this rock edict he made the famous declaration, "As men are my children and just as I desire for my children that they should obtain welfare and happiness both in this world and the next, the same do I desire for all men."

On the slightly higher, there is the *Shanti Stupa* (Peace Pagoda) a 20th century structure of great aesthetic appeal. Built in the early seventies with an active Indo-Japanese collaboration under the personal supervision of Mahamanya Fuji, head of the Japanese Buddhist faith, this monument of peace stands in the form of a massive dome with lotus petals as its crown. The *stupa*, from its origin emerges as the central focus of worship. It represents Buddha's *parinirvan*– his passage from the world of suffering and illusion to the world of bliss and reality. It is a double-storeyed structure erected on a high terrace platform with two entrance ways with flights of steps. On the four sides of the lower part of the *stupa* there are four chambers adorned with four colossal images of Buddha made



from a single block of stone. Scenes from *Jatak* stories are also depicted on the entire wall of the lower part of the hemispherical *stupa*. A number of beautiful images of Buddha in his various *mudras* are depicted around the lower part of the hemispherical *stupa*. Five *chhatris* (umbrellas) are placed on its flattened top which represent five important aspects of Buddhism.



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KHANDAGIRI AND UDAYAGIRI : On the other side of Bhubaneswar about 8 kilometres away, lie the Jain caves of Khandagiri and Udayagiri. The rock-cut caves built for Jain monks are a rare specimen of Indian cave carvings and art, while King Kharvela's rock edict in *Pali* language can be seen in *Hati Gumpha* (Elephant Cave), and the origins of the walls of *Rani Gumpha* (Queen's Cave). It is supposed to be the first depiction of the dance in our country dating back as far as the 2nd century B.C.

The history of Jainism in Orissa goes back to the lifetime of Mahavir. It is widely believed that Mahavir had once visited the Udayagiri hill in 600 BC. With the power and prominence of the mighty King Kharvela (200 BC), the third ruler of the Chedi Dynasty, ancient Kalinga became an important seat of Jainism in entire eastern India.

King Kharvela was a staunch Jain and a great patron of culture. Although he was tolerant of all faiths, Jainism was injected with a fresh vigour and made the state religion during his long tenure and it was he who got 117 caves excavated at a great cost on these hills during the 13th year of his reign for the Jain monks to meditate. However, except for some 40–odd caves, most of the others were destroyed by large scale landslides.

PUSHPAGIRI : Ninety kms. from Bhubaneswar, nestling on three hills, are the ruins of what must have once been an imposing Buddhist monastery complex called Puspagiri. In fact, it is yet another triangle which constitutes Lalitagiri, Ratnagiri and Udaigiri. Amidst the sylvan surroundings of Mahanadi basin, the triangle is supposed to have once consituted the most important seat of Buddhist learnings next only to Taxila and Nalanda.

Inaccesible and therefore, not much travelled, the area has tremendous archaeological significance. A trip to Puspagiri may involve wading through muddy terrain and a couple of boat trips across rivers like Kelua and Genguti, tributaries of the river Mahanadi. The Chinese traveller, Hiuen Tsang visited this area in 639 AD and referred to it as Pusi-po-kili in his travelogue which embraced all the above three Vihars of Lalitgiri, Ratnagiri and Udaigiri.

Udaigiri is known for its bell-shaped *Stupa* signifying *Vajrajan* Buddhism. Ratnagiri is famous for the ruins of a monastery housing a famed Avalokiteswara, a figure of Heuka, a form of meditating Buddha, a figure of Tara, the female counterpart of Buddha and the images of Buddha in *Bhoomisparsa Mudra* which is considered to be a rare posture. Half a dozen heads of

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Udayagiri Caves

Buddha, two of them in enormous sizes of four to five feet in circumference are strewn here and there. One of them, placed under a banian tree and about four feet high, is unparallelled in its artistic beauty. The height of the broken head indicated that the statue to which it might have belonged must have been about 15-16 feet high when the statue was that of Buddha seated or 25-26 feet high when it was a standing one. Such statues are probably the biggest Buddha statues ever carved. One of the most prized discoveries in recent times has been a tiny gold casket inside a silver casket which in turn was placed within a stone casket in Lalitagiri. The gold casket contained relicised tiny bones believed by experts to be those of Buddha. Apart from these two triangles, there are few more places of interest.

KHICHING : The wealth and antiquities unearthed here clearly indicate that it was the place where people professing Buddhism, Jainism and Brahmanism were living side by side and were maintaining institutions of their respective religion. The largest number of ruined temples and sculptural remains found at Khiching, exist now within the perimeter of *Thakurani's* compound. The image of Buddha in *Bhoomisparsa Mudra* represents post-Gupta style. The figure sits on the lotus throne in a posture of Yogi, touching the earth, with the fingers of his right hand, making the earth witness to his great vow, placing the left hand palm upward on his lap. The face looks graceful with dangling ear-ring and branches of the *Aswatha* tree are shooting up from the *Unisa*, suggesting the Bodhi tree of the *Uruvela* forest where the Blessed one attained Enlightenment. The figures of two lions have been engraved underneath the lotus throne and one of them appears to be roaring with vigour. The image, however, seems

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engrossed in deep meditation and reveals soft modelling and pulsation of life within. A few figures of *Vajrasana* Buddha are found in this site and they differ both in style and execution. They sit on the lotus not on cross-legged posture but nearly placing the right leg upon the left one and they display in right hand not the *Bhumisparsa* but *Varada* attitude, although the left hand is lying with palm upwards, on the *Utsanga*. In each of these images, *Aswatha* branches are seen shooting up from the *unisa* and heavenly beings paying obeisance from the sky above, while below the lotus throne a devotee is found worshipping with several *upacharas*. All these Buddha figures are however, much inferior in artistic merit to the colossal image of *Bhumisparsa* Buddha and although they display great vigour, they lack



in soft modelling and appeared conventional and crude.

The lower half of a colossal image of Lokeswar *(Boddhisatva Avlokiteswara)* which was recovered from a mound in 1974 has been preserved in Khiching Museum. An inscription incised on the base of the image states that the image of the Lord Lokesh has been made by Sri Dhanani Varoha, Assisted by Kirti for Raja Sri Rayabhanja, found at Bamanghati (presently Rairangapur) in 1870.

JAUGARH : Jaugarh is situated near Purusottampur of Ganjam district. It is named so because the walls of an ancient fort which once existed here, were made of Jau or lacquer. The fort was destroyed by the King of Malatigarh belonging to the Keshari dynasty. The caves of the hills here bear the inscriptions of Emperor Ashoka. About 2 kilometres from Jaugarh lies Buddhakhola, reminiscence of Buddhist sculpture.

PARIMALAGIRI : In ancient times the foot area of Gandhamardhan mountain, where Nrusinghanath Temple is situated was called Parimalagiri. According to Hiuen-Tsang, the Chinese traveller, this place was a centre of Buddhist scriptural learning.

BOUDH : Buddhism was prevalent in Boudh in between 9th and 12 th centuries. So it bears the name.

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MUCHALINDA : The Muchalinda Vihar, located near the confluence of the Ang or Ong and Nagar rivers at Ganiapali in Sambalpur district was not only the earliest of its kind in Orissa, but even in India. A structural monastery of this magnitude was rare during the fourth-fifth century A.D. according to the report on the archaeological excavation of the ruins at Ganiapali, submitted by late historian Dr. N. K. Sahu.

The Vihar at Ganiapali was most likely built after the designs of the Parimalagiri Monastery (200 A.D.) which had five storeys and lofty towers with four big halls with the life-size images of Buddha (made of solid gold), according to Hiuen Tsang's account.

The Muchalinda monastery, which covers an area of 1.5 acres, was a multi-storeyed structure of wellburnt bricks. The extensive floors paved with bricks suggest that there were big halls or dormitories in north, while the site south of the Chaith Hall appeared to have been the residential establishment.

The foundation wall was quite massive, about 0.9 metres in width, containing 12 large layers of bricks placed on strong earth mixed with small stone chips and sandy clay. Small brick walls having foundation on stone boulders run on from the main wall. These were



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apparently meant for dwelling of *bhikshus*(holy beggars).

The ground floor seems to have contained a large number of such small cells, which are 1.8 metres by 2.4 metres. Traces of only four such cells have been found so far. The excavations reveal that the monastery had structural buildings on the northern and southern sides of the main Chaitya Hall. The northern area showed evidence of some dormitories like building and the southern sector gave clear evidence of a number of small chambers clustered together.

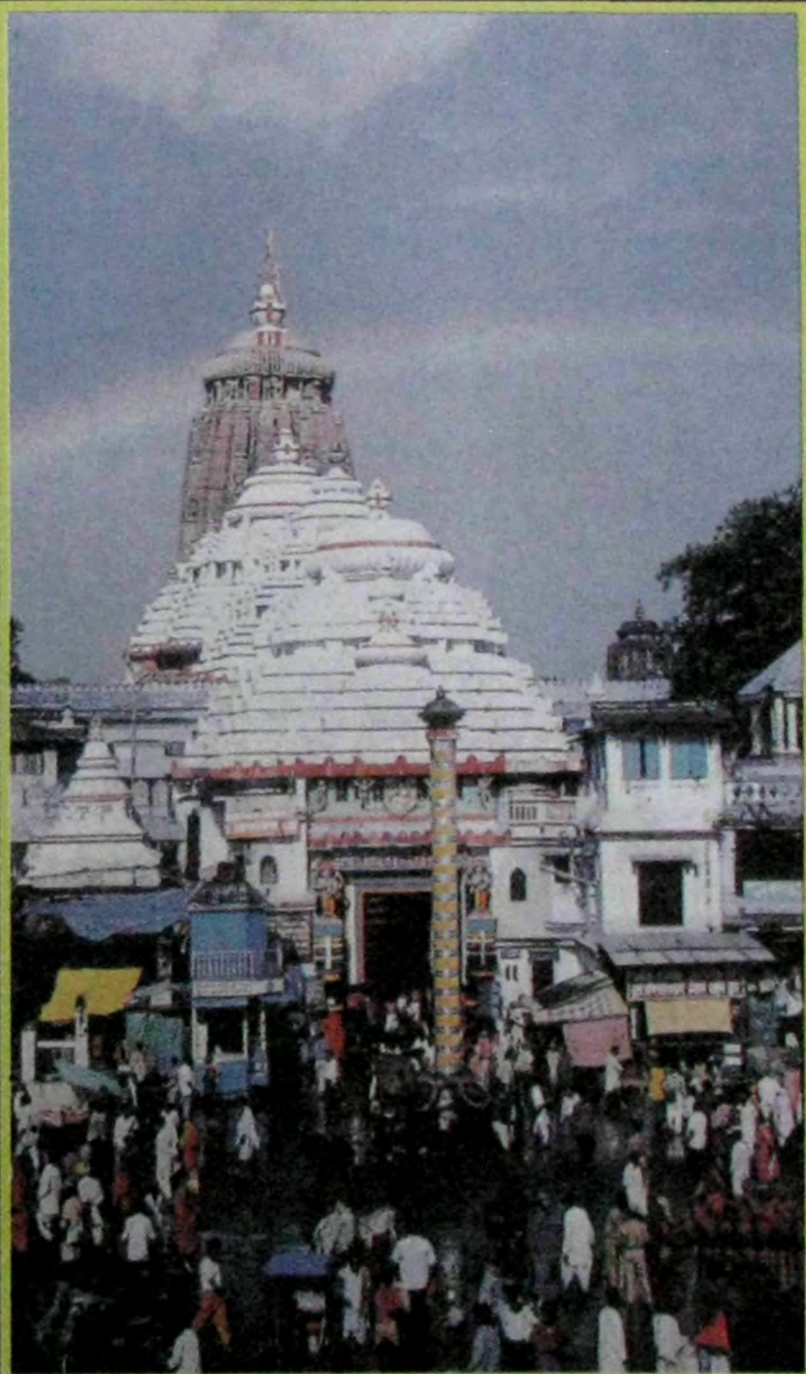
Evidence collected in the first phase of the digging suggested that the northern sector has the establishments for teaching at the ground floor and probably the residential accommodations for the learners in the upper floors. As to the residential chambers of the *Acharyas* and the *Bhikshyus* in the southern sector, there is plenty of evidence.

The second phase of excavation will no doubt bring to light a large number of such chambers throwing further light on the mode of living of the *Bhikshyus* as well as the architectural significance of the establishment.

IMPORTANT BUDDHIST SHRINES

Name of the Destination	District	Attraction	Approx. Distance from Bhubaneswar
Lalitgiri	Jajpur	Buddhist Site	85 kms.
Udaigiri	- do -	- do -	100 kms.
Ratnagiri	- do -	- do -	90 kms.
Naraj	Cuttack	Buddhist Antiquities	35 kms.
Sisupalgarh	Khurda	Remains of Kalinga Nagar	5 kms.
Ranipurjharial	Bolangir	Cluster of Ancient Temples	444 kms.
Jaugarh	Ganjam	Ashokan Rock Edicts	170 kms.
Dhauli	Khurda	Ashokan Rock Edicts	8 kms.
Khandagiri & Udayagiri	Khurda	Rock-cut-caves with Sculptural Panels•	5 kms.
Kuchai	Mayurbhanj	Site of Neolithic Age	278 kms.
Kuruma	Puri	Site of Buddhist Vihara	73 kms.
Junagarh	Sundergarh	Ancient Fort	457 kms.
Ushakothi	Sundergarh	Rock-cut-caves	454 kms.
Potagarh	Ganjam	Fort	150 kms.
Boudh	Boudh	Buddhist Sculptures	228 kms.

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Sri Jagannath Temple, Puri

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The Sun Temple, Konark



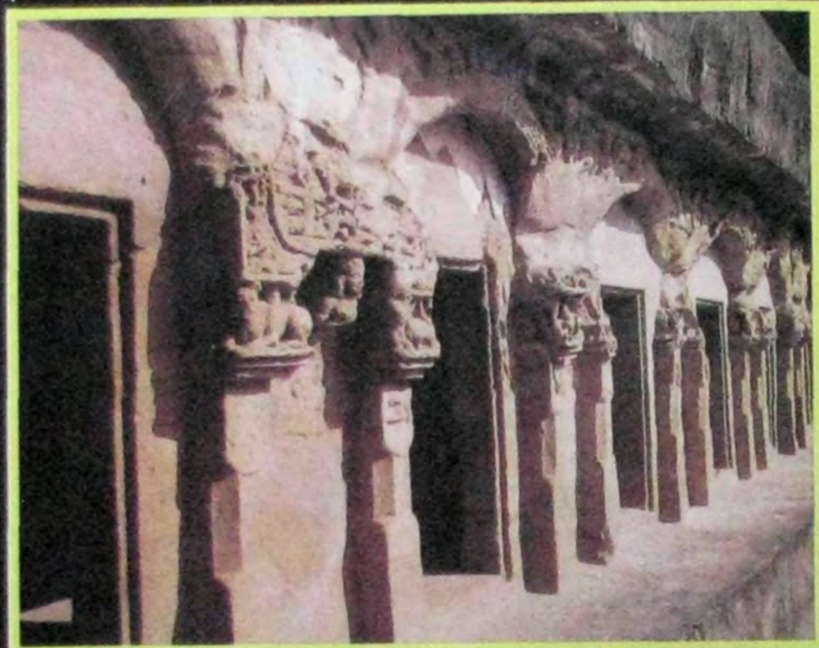
Elephant, Konark

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The Lingaraj Temple, Bhubaneswar

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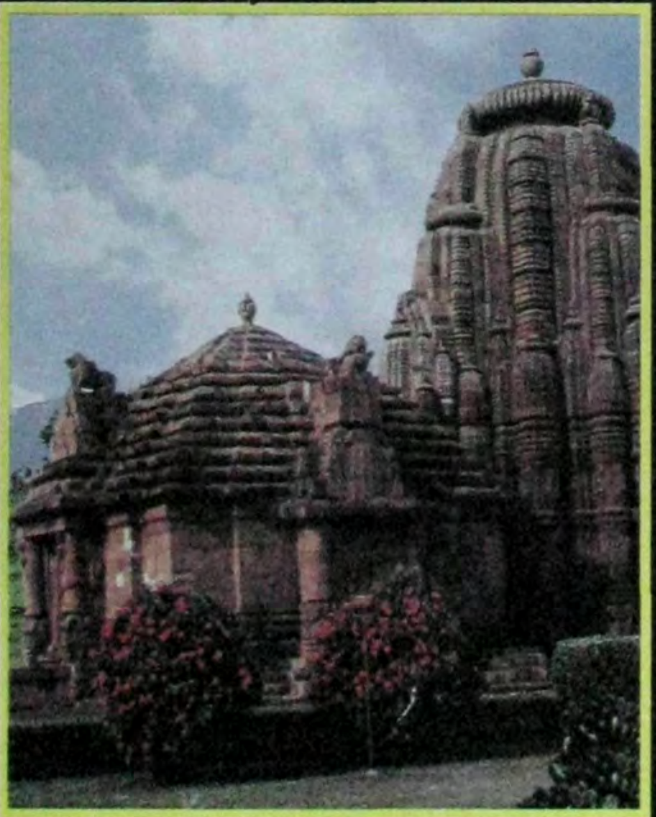


Caves of Khandagiri, Bhubaneswar



The Mukteshwar Arch, Bhubaneswar

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Rajarani Temple, Bhubaneswar



Shanti Stupa, Dhauli, Bhubaneswar

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Phurli Jharan Water Fall, Bhawanipatna



The Lion's Safari, Nandankanan

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Chilika : The Nature's Paradise



White Tiger , Nandankanan

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The Barabati Fort, Cuttack



Mangroove Forest, Bhitarkanika

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DANCE AND MUSIC



Orissa has contributed two distinct schools of dance to the rich mosaic of Indian culture *Odissi* and *Chhau*.

Odissi : The Odissi is one of the six acknowledged classical dance forms of India. Like all other Indian classical dances, for that matter like all Indian art forms, it has its initiation in religion and philosophy. It has its origin in the temples of Orissa. The rhythm,

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Bhangis and *Mudras* used in Odissi dance have a distinct style of its own. Odissi dance is performed mainly with the theme of infinite love of Radha and Krishna.

The allied art of dance and music, which is more popularly known as the *Panchama Veda* was cultivated with success from a very ancient period in Orissa. It was King Mahameghavahan Kharvela, who himself was a proficient master in the art of dance and music provided a strong footing for further development of this art through his royal patronage. The *Hathi Gumpha* inscription states that in his third regal year King Kharvela entertained the people of capital city by organising programmes of dance and musical performances. This noble tradition created by King Kharvela came to be followed by the later rulers of Orissa and this art made further strides of progress under the patronage of the Bhaumakara and Somavansi monarchs. However, the community which played the greatest role in popularising this art, by giving it a new spirit, a new hope and horizon, which ultimately paved the way for evolution of a new style of dance and musical tradition, as distinct from the tradition of other parts of India, presently known as Odissi dance, was the community of the temple maidens or *Devadasis*. *Devadasis* or *Maharis* used to practise this dance form and used to perform before the Lord as a form of prayer or ritual. At first they used to dance only the *Nrutya* (rhythmic portion of pure dance) accompanied by some *Mantras*. But after Jaydev composed the *Geeta Govinda*, the *Maharis* danced to depict the *bhavas* and *rasas* of *Geeta Govinda* thus incorporating *abhinaya* in dance form.

Odissi dance would have closeted inside the temple but for Ray Ramananda, a dramatist and musician, who introduced it in another form. He taught Odissi to some boys and presented the dance form as *Gotipua Nacha*. He convinced Chaitanya Dev that singing and dancing were also forms of prayer. Thus Odissi dance came out of the temple. The dance form was enriched by the encouragement of various kings and a sweeping *Vishanava* cult. Subsequently Odissi was further refined and it became a higher form of dance than *Gotipua Nacha*.

Odissi includes both *Tandava* and *Lasya* elements. It has *Navatala* system. But the element that distinguishes Odissi from other dance forms is the grace.

CHHAU : While Odissi is known for its grace, Chhau is known for its vigour and vitality. It is a dance originated from the mock-fights of the soldiers. The dance

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essentially martial and folk in nature was performed mainly by soldiers to keep themselves physically fit. Initially it was just mock-fight with groups of soldiers rhythmically fighting with each other with sword and shield, to the accompaniment of a band of musical instruments, mainly percussion.

At present Chhau dance is practised in three areas of Eastern India : Mayurbhanj of Orissa, Sareikala in Jharkhand and Purulia in West Bengal. There are slight differences in the dance form of these three.

There are two opinions about the origin of the word Chhau. According to the Mayurbhanj School of thought the word has been derived from the word *Chhauni*, meaning camp of the soldiers. But the Sareikala School, which claims to be older than the Mayurbhanj School, tries to find out an etymological meaning of the word *'Chhau'*. They believe that the word was derived from the Sanskrit work *'Chhaya'*, meaning shade or mask and claim that the dance bears the name for its use of the mask. The Sareikala School of Chhau dancers use masks.

DALKHAI : On Durgastami, the western Orissan girls observe fasting wishing good luck to their brothers. This day is celebrated as *'Bhai Jiuntia Osa'*. In order to please the Goddesses like Durga, *Mangala, Gramadevatis* and to wish good luck to their brothers, families and relations, the devotees dance and sing *'Dalkhai'*. Some where under a banian tree or in the green of a mango grove, drums would be beating, clad in coarse Sambalpuri *Sarees* or in Sonepuri *'Baula-Sarees'* the dancers holding colourfully embroidered *'Ganga-Jamuna'* napkins, the village belles singing and dancing, the Kurei flowers dropping from their dishevelled locks, sweat moistering the *'Khagalas'* around their necks, their drowsy eyes casting a rummy gaze, they would be laughing like a running brook, dancing and singing

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like a flowing river. Sometimes young men join the dance. They dance beating musical instruments, i.e. drums, *timkis* and *nisans*. Sometimes they dance together. Also at places they form two separate groups and dance and sing in a line; one group facing the other. In course of singing one group puts questions and the other group answers. The exact gesture of the youngmen's group is reciprocated by the women's group. Here is no place for hesitation or shyness. And nobody asks : Who wins, who loses ? *Dalkhai* dance not only unites the lover and the beloved, it offers them a chance to appreciate each other's gait. The presence of her lover incites the beloved to forget everything but dance excitedly. His thirsty glare inspires her. At times the lover puts some questions in the form of a song and the beloved answers them similarly.

Besides there are a number of folk dances like *Shabara-Shabaruni Nata, Desia Nata, Patua Nach, Laudikhela, Ghoda Nach, Chadheya-Chadheyani Nach, Ghuduki Nach*, etc.

ODISSI MUSIC : Odissi Music is a classical form consisting of all the necessary ingredients common to Hindustani and Carnatic Music, such as *raga* and *tala*. Jaydev was the first Oriya poet who composed lyrics meant to be sung



and thus the words of those lyrics were musical to start with. In addition, he indicated the classical *ragas* prevailing at the time in which these were to be sung. Prior to this there was the tradition of *Chhandas* which were simple in musical outline. From the 16th century onwards treatises on music were *Sangitarnava, Chandrika, Gita Prakasha, Sangita Kalpalata* and *Natya Manorama*. Two treatises namely, *Sangita Sarani* and *Sangita Narayan* were also written in the early 19th century.

Odissi Sangita is a synthesis of four classes of music, i.e. *dhrupada, chitrapada, chitrakala* and *panchal*, described in the above mentioned texts.

The chief Odissi *ragas* are *Kalyana, Nata, Shree Gowda, Baradi, Panchama, Dhanashree, Darnata, Bhairavee* and *Shokabaradi*.

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FOLKPLAYS OF ORISSA

Traditional Orissa is rich in folkplay, yet in comparison to other states of India, folkplays in Orissa have not received due academic support, though they reveal its history, heritage and rich tradition as well. In short, folkplay may be defined as wisdom of the people inherited from oral tradition, that regulates their lifestyle whether through rituals, play or symbols.

The most commonly known folkplay or *Jatra* of Orissa, with enactment of a wholesome play with

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full cast comprising all elements such as music, singing, dancing, acting and conflict is fondly called in various synonyms such as *Jatara, Leela, Nata, Nacha, Tamsha, Suanga, Samaj*. While *Jatara* is a derivative of *Jatra* and *Leela* denotes playing the deeds of characters, *Samaj* stands for a play. Nata is a derivative term of *Natya* comprising in its meaning dance, music and dramatics and the word *Nacha* though means dance, conveys a form where dance is prominent. *'Tamasha'* is a word for play. It came to be used in Orissa under the influence of Marathas and Muslims.

JATARA : From Balaram Das to Baisnaba Pani, the *Oriya Jatara* has not only kept up a rich tradition but has also enlivened the Oriya mass with the cultural nourishment it required, in spite of the heavy inflows. The production style in *Jatara* is absolutely simple with the acting area (stage) in the centre with spectators all around it. In the beginning of the *Jatra* the instrumentalists start playing orchestra. They play on harmonium, clarionet, bugle, *mrudanga, jhanja* (cymbals), *dubi, tabla, dholki* etc. at a time. Then *Gotipuas* dance and sing. At last the real *Jatra*/Play begins. *Jatra* adds to the festivity, beauty and joy of village life. It is also the best medium of mass education. It popularises age-old literature, disseminates education and culture among the mass.

RAMA LEELA AND RASA LEELA : *Ramaleela* and *Rasaleela* are popular forms of devotional entertainment. While *Ramaleela* deals with the sacred life of Lord Ramachandra, *Rasaleela* deals with the immortal love story of Lord Srikrishna and Radha. Hundreds of characters appear in *Ramaleela* with different masks and the play continues for several nights. Female characters are played by boys.

PALA : There are two distinct types of Pala in Orissa: *Thia Pala* (Standing) and *Baithaki Pala* (Sitting Pala). Pala is associated with the worship of the God *Satyapir*. The God *Satyapir* is worshipped by both the Hindus and the Muslims. Hence its origin is traced to the Moghul period. The worship of



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Satyapir was started for the unification of faiths between Hindus and Muslims. It is said that *Thia Pala* is a developed outcome of Binakar who appears in the age-old *'Danda Nata'* of Orissa. *Thia pala* is enacted by about six persons who dress themselves in the ancient royal robes. The chief actor or the chief singer holds a *chaanar* made out of hair of *chamari* cow. In course of his singing he plays on a pair of small cymbals *(Manjiras)* in between his right fingers. Although the chief singer has no regular high education, he is certainly a learned and talented man. He acquires his knowledge by his own effort and practice.

The villagers invite the priest (*Purohit)* and *Bhajan mela* group of the village to sing a story narrating the glory of *Satyanarayan*. After the song verse is sung, *'Sirini'* is offered to *Satyanarayan*. The villagers worship *Satyanarayan* to fulfil their desires. Now *Satyanarayan* in the form of *Satyapir* is worshipped throughout the province of Orissa. Pala owed its origin to the worship of *Satyanarayan*.

DASAKATHIA : *Dasa* means a devotee. *katha* means wood, *Kathia* means *Kathotali*. The *Kathotali* or wooden pieces are played on in tune with the prayer of devotees.

Dasakathia derives its name from *Dasakathi*. It means who plays on the *Dasakathi*. This is performed with two artists on a central stage. It is evolved and nourished alongwith the growth of Rama's cult in Orissa. Generally, topics from the Ramayana or the Mahabharata are chosen for its plays. *Gayak* is the main singer and his partner is known as *palia*, who intermittently gives a rhythmic refrain of the words:



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'Ramaje, Jaya Ramaje,
Nabina Sundara Ghana
Shyama je,
Jaya Ramaje.'

As the main story goes in rhythmic commentary, special sequences are dramatised in dialogue form–each of the two artists changing into different roles. Wit, humour and songs fill the sequences and a show takes about three hours.

AN EXCLUSIVE CLASS OF PROFESSIONALS : THE SNAKE-CHARMERS OF PATIA

The wisdom and experience of the ancestors, handed down from father to son, is today the stock-in-trade of the *Sapua Kela*. The *Sapua Kelas* as snake-charmers are called in Orissa are popular in rural Orissa. Though they are nomadic, and travel from place to place in groups in search of snakes and to earn livelihood from snakes, they live in a village called Padmakeshanpur, near Patia, 12 kilometres from Bhubaneswar.

While menfolk are mostly away, women and children look after their homes. They keep mouse, birds as pets and are adept in tattoo art. The *Sapua Kelas* mainly depend upon their traditional occupation of snake charming, snake catching and snake selling. This is supported with several other economic activities such as mouse play, magic performance, bird catching, jugglery, and sale of herbal medicines.



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FAIRS AND FESTIVALS

Orissa is not only an ideal choice for monuments, beaches, waterfalls and scenic beauties but also for her colourful fairs and festivals. The festivals are as numerous as the days in a year, each with a difference having an individuality of its own culminating in the Grand Car Festival of Puri. A brief account of some of the major fairs and festivals of Orissa is given below :

Month	Festival	Place
January	Makar	Jorandamela (Joranda)
	Dhanuyatra	Baragarh
February	Maghasaptami	Konark and Khandagiri
	Saraswati Puja	Throughout the state
March	Dola jatra(Holi)	Throughout the state
	Sivaratri	Kapilash, Bhubaneswar, Puri
April	Utkal Divas	Throughout the state
	Ashokastami	Bhubaneswar(Rath Yatra)
	Baruniyatra	Jajpur
	Mahavisuba Sankranti	Throughout the state
	Ram Navami	Bhubaneswar, Cuttack
	Chadakmela	Chandaneswar
	Jhamu Yatra	Kakatpur
May	Chandan Yatra	Puri
	Chaitra Parva	Koraput
	Harisankar mela	Harisankar
	Nrushingh chaturdasi	Nrusinghanath
June	Sitalasasthi	Sambalpur
	Raja Festival	Puri and Cuttack
July	Car Festival	Throughout the State
August	Jhulan yatra	Puri, Cuttack
	Rakhi Purnima	Throughout the state
September	Ganesh Puja	Throughout the state
October	Durga Puja	Throughout the state
	Kumar Purnima •	Throughout the state
	Diwali	Throughout the state
	Nuakhai	Western Orissa
November	Kartika Purnima	Cuttack, Puri, Balasore
	Baliyatra	Cuttack
	Aunla Navami	Sakhigopal(Puri)
	Bada Osha	Dhabaleswar(Cuttack)
December	Prathamastami	Coastal districts of the state

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Lok Mohotsava *(January 4-6) :* To bring the folkdances and music of Orissa to limelight, the Lok Mahotsava is organised every year at Gangadhar Mandap in the town of Sambalpur for a period of three days. The town wears a new look on those days and the entire atmosphere is surcharged with the beating of *dhol* and sweet melody of *sehnai*.

Makar Mela *(January) :* Makar Sankranti is celebrated with gusto in mid-January when the Sun enters the orbit of Capricorn. Sun God is worshipped with great fervour and enthusiasm by one and all. The festival can be best enjoyed at Kalijai (an island in Chilika Lake), Atri, Ghatgaon, Keonjhar, Jashipur and Jagatsinghpur.

Parab *(January 29-31) :* To highlight the cultural tradition of Orissa, Parab is organised every Year in Koraput by the District Administration of Koraput in collaboration with the department of Tourism and Culture, Government of Orissa.

Maghamela *(January-February) :* The most popular and colourful festival of Konark, an occasion for a grand congregation of Indian pilgrims and enthusiasts from abroad, falls on the 7th day of the bright half of 'Magha'. The Indian piligrims take holy dips in the Chandrabhaga Tirtha near the sea and welcome the rising sun with


Chaitra Parab

prayers. Also a grand fair is held at Khandagiri near Bhubaneswar on the same day which continues for about a week.

Mahasivaratri *(Feb-March) :* The festival 'Siva's Great Night falls on the 14th day of the dark half of Phalgun and is observed by devotees all over the country. Devotees observe fasting and perform puja throughout the night and keep a vigil to witness the sacred lamp burning on the temple top.

The festival can be best enjoyed at Mahendragiri, Gupteswar, Kapilas, Puri, Bhubaneswar and Khiching.

Dola *(March-April) : Dola*, popularly known as *Holi* is the most popular and colourful festival of Orissa, celebrated on *Phalgun Purnima* and a day succeeding.

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Based on the romantic plays of Radha and Krishna, people converge on the streets with their idols on gaily decorated *'vimans'* singing devotional songs in their praise and throwing colour powders and waters on each other.

***Tara Tarini Mela** (March-April) :* 'Taratarini Mela', one of Orissa's biggest fairs, takes place on each Tuesday in the month of 'Chaitra', from around midMarch to midApril at Taratarini Pith, 30 kms. from Berhampur. A grand congregation takes place on the 3rd Tuesday.

***Ashokastami** (April) :* The Car Festival of Lord Lingaraj at Bhubaneswar, Ashokastami is held in the bright half of 'Chaitra'. The protege of Lord Lingaraj is taken out in a chariot from the main temple to Rameswar Temple and return after a four-day stay with *Mausi Maa.*

***Chaitra Parab** (April) :* The 'Chaitra Parab' or 'Chhau Festival' commences from 10th/11th April every year and continues for three days concluding on *'Maha Vishuva Sankranti Day'* at Baripada. This is a festival of festivals which is enjoyed by the people of the country and the enthusiasts from abroad.

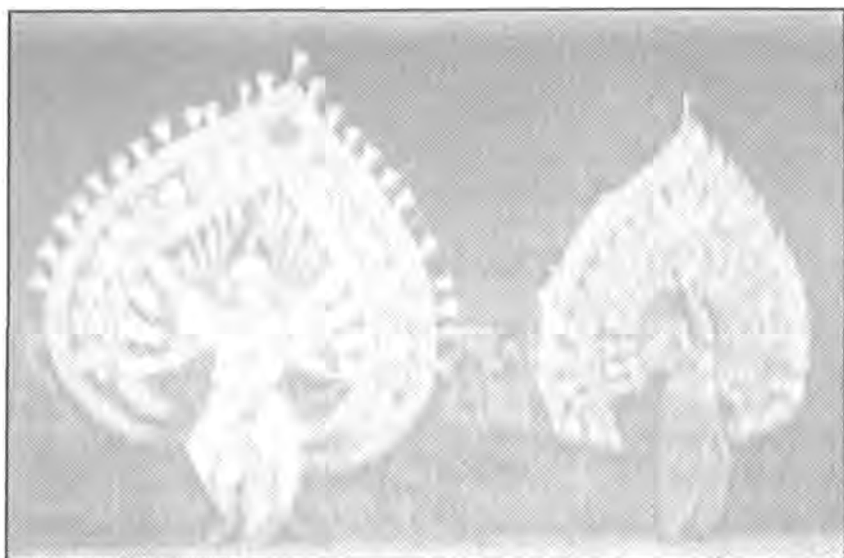
***Sitalasasthi** (May-June) :* The celebration of marriage ceremony of Lord Siva with Parvati starts with the untying of the wedding knot of the divine couple. Devotees act as their parents to perform the marriage. The bridegroom's procession popularly known as *'Barat'* starts from the 5th night of the bright half of Jyestha and the marriage is performed in the traditional manner.

***Rath Yatra** (June-July) :* Rath Yatra, known as Car Festival, is the grandest of all festivals in Orissa. It is the sacred journey of Lord Jagannath with brother Balabhadra and sister Subhadra from the main Jagannath Temple to another shrine called *'Gundicha Mandir'* where the deities stay for nine days. It begins from the 2nd day of the bright half of 'Asadha' which falls in June or July every year. Thousands and thousands of devotees from all over India and abroad throng on that day at Puri to pull the sacred chariots.

***Durga Puja** (September-October):* Durga Puja symbolises the commemoration of victory of good over evil. Life comes to a standstill in the city of Cuttack as crowds pour over the Puja Mandaps to enjoy the festivities. On the day succeeding *'Vijaya Dasami'*, the last day of Durga Puja, the images are taken in a spectacular procession for immersion in the river Kathajodi.

***Lakshmi Puja** (September-October) :* Observed with much pomp and ceremony in Dhenkanal town, *Lakshmi Puja* commences from the fullmoon day of Aswin and continues for a period of one week.

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Puri Beach Festival : (November 5-9) : Puri, the abode of Lord Jagannath, is a wonderful beach resort for leisure and pleasure hunters. Known as 'Puri Beach Festival' it is held from 5th-9th November each year and has come to limelight in recent times.

Bali Yatra *(Nov-Dec) :* To commemorate the glorious past of commercial voyages to the islands of Bali, Java and Sumatra by Orissan traders, a big fair called 'Bali-Yatra' is held on the Mahanadi river bank at Cuttack on the fullmoon day of Kartik. The fair continues for weeks and is famous for its delicious dishes.

Konark Festival *(December 1-5):* The Annual Konark Festival, a mega celebration of classical dance forms of the country is regularly held from December, 1–5 each year. Inspired by the brilliant backdrop of the Sun Temple top exponents of the major Indian classical dance forms regale the audience during the five day-long classical dance fiesta.

Dhanu Yatra *(Dec-Jan) :* Dhanu Yatra relating to the episodes of Lord Krishna's visit to Mathura is performed with King Kansa ruling over his subjects in reality for some days and thousands assemble daily to witness the ceremony of 'Bow' which is colourfully observed at Bargarh. The town of Bargarh becomes Mathura, the river Jira becomes Yamuna and the village Amapali on the other bank of river becomes Gopa. Different acts of the Puranic descriptions are performed at their right places and the spectators move from place to place with the actions to see the performance.

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WILD LIFE OF ORISSA



The state of Orissa which constitutes a part of the Eastern Ghat ranges of India has quite a diversified topography consisting of hills, valleys, dense evergreen forests, scrub jungles, estuaries and man-made forests. The forest area of the state is approximately 30 per cent of its geographical area. The diversified ecological riches and enviornmental situation provide with excellent habitat for a very rich and diversified fauna. Wildlife is very rich

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and in most of the cases, exciting. Orissa's wildlife parks are a source of great attraction not only to Indian tourists but they also attract tourists from all over the globe. The Similipal National Park, Chilika, Bhitarkanika and Gahirmatha wildlife sanctuaries are already on the world map. Apart from them, Baisipalli Wildlife Sanctuary, Debrigarh, Hadgarh, Kotgarh and Sunabeda sanctuaries are also excellent conservation areas popular with tourists who wish to enjoy the wild, unspoilt environment of nature.

SIMILIPAL

Similipal tiger reserve came under the umbrella of Project Tiger in 1973 and encompasses an area of 2,750 square kilometres out of which the core area is 845.70 square kilometres. In 1972 there were said to be 17 tigers but the 1992 census estimated 95 tigers. Over 22 species of animals, 220 species of birds and several varieties of reptiles share this forest with the tigers. Apart from tigers, the Similipal reserve boasts of 134 tuskers, 309 female elephants and 64 baby elephants, 428 wild dogs, 305 bears, 4500 kuturas, 3500 deers, 950 busks, 1300 gurandis, 9000 sambars, 10500 wildboars, 8000 monkeys of different species and rare birds like the 'East Himalayan Long-Tailed Minivil', Sichimter bubbler, Jerdon cloropris, Red Falcon and 230 kinds of other avifauna. Similipal is known for Hill mynah, the lovely mimic bird which once occupied the prime position in the world pet market. There are varieties of honey-bees in Similipal. One of these, Baghua is the best.

There are varieties of snakes and other terrestrial and aquatic reptiles. In the deep waters of the rivers, muggar (the marsh crocodile) and Terrapin are found. All the hill streams and rivers are rich with Mahaseers. At Ramatirtha in the foothills of Similipal Forest a Mugger Conservation Centre was established in 1979. In 1988, with a view to protect orchids in their natural habitat, Similipal Forest Development Corporation (SDFC) has set up an Orchidarium at Gudgudia.



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The best way to see as much as possible would be to take a package tour which could take in the Barehipani waterfall (399 metres) and the Joranda fall (153 metres), the lush grass lands of Bachhuri Chara, the Meghasan peak (1,158 metres) and the wildlife in the environs. Jashipur, one of the two entry points to the park, has a crocodile sanctuary the other being Lulung. The varied topography, waterfalls, green vegetation, scenic beauty, cool and salubrious climate are attractions for the tourists. Tourist resorts are there at Gudgudia, Jorada, Barehipani, Chahala, Upper Barhakamara, Lulung and Jenabil.

BAISIPALLI

Baisipalli wildlife sanctuary was established in 1981 in the Eastern Ghats and rises from almost sea level to about 900 metres. The sanctuary extends over 168.35 square kilometres. Apart from elephants and tigers there are also sambar, mouse deer and a fascinating variety of fauna including migrating and resident avifauna. The best time to visit this sanctuary is from November to March. The nearest town of the sanctuary is Nayagarh, situated about 60 kilometres away. For accomodation four rest houses have been constructed for the visitors.

USHAKOTHI SANCTUARY

The Ushakothi sanctuary is



situated at a distance of about 22 kilometres from Sambalpur. It is established in 1962 over a forest area of about 285 square kms. On the west of the sanctuary lies Hirakud Dam. Principally comprising dry deciduous forest type, floral species like sal, sandal wood, arjun, neem, acacia, casuarina are of major varieties. The fauna includes, amongst others, tigers, elephants, sambars, leopards and bisons. Presently there are about 15 tigers and 35 elephants in the sanctuary. It is rich in avifauna wealth and the main attractions of this sanctuary are racket tail dragons and flying squirrel. For night halts there is one two-roomed forest rest house inside the sanctuary. The reservation can be made through the Divisional Forest Officer of the same sanctuary. The nearest town and railway station

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is Sambalpur and the nearest airport is at Bhubaneswar about 300 kms away. The best time to visit the sanctuary is between October–May.

SATKOSHIA GORGE SANCTUARY

This sanctuary was established in 1976 and including a 22 kilometre long gorge where the Mahanadi river cuts through the Eastern Ghats, the total sanctuary area is about 745.52 square kilometres. Dhenkanal is situated to the south of the gorge and to its north is Kondhamal District. The nearest town from the sanctuary is Angul, situated at a distance of about 58 kms. The nearest railway station is Talcher, about 76 kilometres away, while the nearest airport is at Bhubaneswar 220 kilometres away. The forest type of Satkoshia sanctuary is one of mixed deciduous forest with predominant species of sal, mahua and bahera. The forest was at one time the habitat of tigers and leopards, but at present these faunal species are rarely found. About 10 kilometres south of the gorge at Purnakote and Labangi, Gharials had made their home in the Mahanadi river and this sanctuary was established primarily to protect the crocodile, an endangered species. The Gharial Research and Conservaton Project was started in April 1975 at Tikarpada with this objective. This was the first conservation project of its kind in the whole world. Due to indiscriminate killing of these reptiles and habitat loss, the population of Gharial was reduced to only five in the protected area of the gorge. After collecting eggs from the Nature, these were incubated in the project hatchery by simulating natural conditions and then young ones reared in rearing pools, by providing with sound husbandry conditions. These young crocodiles had built up the depleted stocks. In the beginning, eggs were not found in the Satkoshia Gorge due to want of breeding population. So eggs were collected from Gandak river in Bihar in the year 1975 and subsequently, eggs were brought from the Chambal river in Uttar Pradesh and the



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Bhitarakanika

Narayani river in Nepal. These eggs were incubated at Tikarpara hatchery and the hatcherings hatched from the eggs reared in the rearing pools and then released into the Satkoshia Gorge. This is considered as a great stride in the wildlife conservation effort.

The sanctuary is also the abode of varied species of avifauna– Indian adjutant stroke, red jungle fowl, Indian pitta and more.

After covering a distance of about 30 kilometres from Angul, the road bifurcates. One goes meandering to the left and reaches Labangi while the other goes to Mahanadi river after crossing Purnakote. This sanctuary can be visited at any season of the year, but the ideal tourist season is from December to April. For night stays there is a facility of Forest Rest House inside the Sanctuary. However, prior reservation from the Divisional Forest Officer, Satkoshia wildlife division is necessary.

BHITARKANIKA SANCTUARY

This marine sanctuary was established in 1975 in the estuary of Brahmani river covering an area of 672 square kilometres. Situated at a distance of about 35 kilometres from Chandabali, Bhitarkanika sanctuary comes around Baitarani river.

The forest type of Bhitarkanika is one of mangroves like the Sunderbans of West Bengal. The nearest railway station from the sancturary is Bhadrak about 77 kilometres away. The nearest town of Chandabali is situated about 35 kilometres from the sanctuary and the nearest airport is Bhubaneawar at a distance of about 300 kilometres. To reach Bhitarkanika one has to take a motor boat from Chandabali. There is a regular ferry service from Chandabali to Dangamal. At Dangamal there is a forest rest house

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where one can get night accommodation. The sanctuary is situated just by the side of Dangamal. A crocodile project was established at Dangamal where there is a rare white variety of crocodile. The mangrove forests of Bhitarkanika include floral species like Sundari, Bani, Rerua, Pitamari, Guan and Excoecaria. Bhitarkanika harbours a number of reptiles, birds and mammals, some of whom are amphibious. Its compact vegetation, with innumerable hiding places, number of water bodies and its climate, provide a suitable home for various wild animals. The salt water crocodile is another important reptile found in the rivers and creeks of Bhitarkanika. It has been reported that the world's largest crocodile was killed in1926 at Bhitarkanika.

Bhitarkanika is the only mangrove habitat, out of the two main habitats in India, where salt water crocodiles are found. Other aquatic fauna like water Monitor lizards, Mud skippers, Limulus crab, White clis, Grey pelicans, Barheaded goose, Bramhery are found here besides Night Heron, Cattle Egrets, Collard Dove, King Fisher, Water Touss, etc. Python, King Cobra, Spotted Deer, Willd Boar, Chital, Jackal, Hyena, Porcupine, Fishing Ant, Mongoose are also notable in this sanctuary. After crossing Bhitarkanika, there is another marine sanctuary called the



Gahirmatha sanctuary.

Gahiramatha is the breeding ground for several endangered species of sea turtles like the Olive Ridley. Every year, an estimated 10 lakh sea turtles come to Gahirmatha sanctuary for breeding and nesting purposes. This is also harbouring ground for various kinds of migratory birds. There is a Forest Rest House near the sanctuary, at a place called Gupti. A little beyond Gupti and Akakul, a small hamlet called Talchua comes as a welcome change to the visitors. A brisk fish business centre has been developed at Talchua.

The best time to visit Bhitarkanika and Gahirmatha is from October to March as the pre-monsoon showers set in during April, can make the journey hazardous. For reservation at forest rest houses and prior permission to visit the wildlife sanctuaries, the Divisional Forest Officer at

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Chandabali needs to be approached.

BALUKHAND SANCTUARY

Covering an area of 72 square kilometres, Balukhand sanctuary was established in 1984 to protect the shoreline nesting sites of Olive Ridley and green sea turtles. There are various groups of black buck existing on land. The best time for a visit is from October to May. The nearest railway station is at Puri situated at a distance of about 10 kilometres. The nearest airport at Bhubaneswar is 70 kilometres from here. There are eight forest rest houses for providing with the facility of night accomodation.

KARLAPAT

About 35 kms. from Bhawanipatna, the district headquarters of Kalahandi, on Bhawanipatna-Thuamula-Rampur road, there lies Karlapat, famous for charming wildlife. Tigers, sambars, leopards, *gaurs* and *chitals* have rich



presence in these forest tracts. Other regions such as Debrigarh and Sunabeda are rich in wildlife too. Karlapat wildlife sanctuary covers an area of 147.66 sq.km.

NANDANKANAN

Amidst the lush green Chandaka forest along the banks of the Kanjia lake lies Nandankanan, a beautiful park that got its name from Nandan Van meaning the Garden of the Heaven. This Zoological Park established on 29 December 1960, is set in a beautiful natural setting, and is one of the finest parks in the country. Covering an area of 472 hectares it is 2 kilometres from Barang Rly. Station, on roadways 20 kms. from Bhubaneswar and 17 kms. from Cuttack.

Unlike conventional or regular zoos, this zoo spreads over a large expanse of undulating topography, where the natural moist deciduous forest is still in tact. Most of the animals, birds and reptiles live in open, large moated areas surrounded by vegetation and the undulating terrain. This helps the inhabitants of the zoo to live in a habitat close to their natural one and also helps in making it more and more natural. The white tiger safari, the first of its kind in the world, spread over an area of 12 hectares, a lion safari of 20 hectares and a natural trail of 37 hectares, are three large facilities that make a visit to the Park more

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interesting.

In its 40 years of existence, the Park has successfully bred many of the endangered species like tiger, leopard, Asiatic lion, the three Indian crocodiles, sangai, lion-tailed monkey, Nilgiri langur, Indian penguin, mouse deer and many land and water birds. The Park has 1827 individuals of 73 species of mammals, 83 species of birds and 15 species of reptiles, besides fish. The Park specialises in successfully keeping animals of the Indian sub-continent and has been able to publish a large number of research papers on them.

In August 1979, the Park, together with the lake and Botanical Garden, covering an area of 426 hectares has been declared a sanctuary.

Gharial Breeding: Nandankanan is famous for its captive breeding centre where *gharials* were bred in captivity since 1980. This was promoted by an international co-operation, that helped the Park in getting an adult male of the species from the Frankfort Zoo (Germany).

White Tiger Breeding : In 1980 for the first time 2 normal (twany) tigers gave birth to three white tiger cubs, making them the first litter of white tigers born to normal parents 'Deepak' and 'Ganga' unrelated to Mohan of Rewa. Since then Nandankanan has successfully bred many white tigers and some of them have gone to various zoos within India and outside. Presently there are 10 of them in the Park. An interesting event has happened in



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1967. A wild tigress 'Kanan', perhaps the last in the surrounding forest, jumped into the newly constructed moated exhibit where a tiger was its lone inhabitant. She went on to stay there for 11 years from 1967 to 1978.

Star Attractions : The Park boasts of many features which attract tourists from far and near. Boating in Kanjia lake on paddle or row boats in the clear blue waters is an exhilarating experience. In the Park, the toy train is the main attraction for the children. A diesel toy train which goes round a circular track along the lake and thickly vegetated tract provides ample joyride for children. Cable car adds more curiosity in the minds of visitors. This 620 metre long ropeway transports the visitors across the lake to see the Botanical Garden, which has many rare and endangered species of flora from different parts of the world, a first of its kind in any Indian zoo.

A reptile park, with a cave like intervention centre having a life size dinosaur at its entrance, has about 20 species of crocodiles, lizards, turtles and snakes. Many animals who move freely at night but are almost immobile during the day are seen in twilight condition in the dark interiors of this house.

CHANDAKA ELEPHANT SANCTUARY

The Chandaka Elephant Sanctuary, the first of its kind in India, was established in 1982. About 20 kms. away from Bhubaneswar it is a dense forest covering 190 sq.kms. where around one hundred elephants roam free. For visitors there are a number of watch towers to watch these huge animals. Going into sanctuary wearing white dress or driving a white vehicle is prohibited in this place. The sanctuary is setup to promote eco-regeneration of depleting enviornment.

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HADGARH

Hadgarh wildlife sancturary located in the district of Keonjhar can be approached by road. It lies only at a distance of 20 kms. from Bhadrak on NH-5. Bhadrak is well connected through railway with Kolkata and the state capital of Bhubaneswar. With an area of 191.06 sq.kms. the sanctuary opened to the public on 6.12.78. Amidst the dense *sal* forest and its associates fauna– leopard, wild dog, elephants etc., the dam is an ideal habitat for mugger crocodiles.

KOTAGAD

With an area of 399.05 sq.km. the Kotagad wildlife sanctuary is situated in the Baliguda sub-division of Kondhamal district. One can approach the site by road from the district headquarters Phulbani. Though the climate is moderate still best period to visit this spot is from the month of October to March. One can see here the important species that include tiger, leopard, bison, elephant, sambar, spotted deer, varieties of birds(peacock, red jungle fowl etc.) and reptiles.

KHALASUNI

Khalasuni wildlife sanctuary located in the Rairakhol Sub-Division of Sambalpur district is only at a distance of 50 kms. from Sambalpur by road. The moderate climate of this area (116 sq.kms.) is suitable for tiger, leopard, elephant, bison, sambar, spotted deer, barking deer, mouse deer and wild dogs. One can see here a rare variety of birds (peafowl, Red jungle fowl, hornbill etc.) and reptiles.

KULDIHA

One of the best wildlife sanctuaries of the state located in the district of Balasore is Kuldiha with an area of 272.75 sq.kms. It always attracts tourists from outside the state. This sanctuary is linked with Similipal National Park through Sukhupata hills and Nato hill ranges. The climate condition is therefore same as that of Similipal sanctuary. In dense forest of Sal, Bija, Asana, Bamboo etc. one can feel the wildlife of elephants, bison, sambar, giant squirrel, leopard, varieties of birds like hill myna, peacock, hornbills, and reptiles (land monitor, cobra, viper and pythons).

DEBRIGARH

With an area of 346.91 sq.kms. the Debrigarh wildlife sanctuary is located in the undivided district of Sambalpur (Now Baragarh) between longitude 83^0.30' to 83^0 46' (East) and latitudes 21^0.28' to 21^{0}43' (North). The place is thickly dense with flora like *bija, sal, asana, aanla, dhaura* and other associates of *sal*. One can track the important fauna like tiger, leopard, hyena, bison, sambar, spotted deer, *chousingha*, resident and migratory birds, monitor lizard, chameleon etc. in this sanctuary.

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WILDLIFE SPECIES IN ORISSA

	No. of families	No of Genera	No. of Species
Amphibians	4	8	19
Reptiles	21	68	110
Birds	59	127	473
Mammals	30	57	86
Orchids			124

State Tree : Kadamba (Anthocephalus cadamba)

State Flower : Ashoka (Saraca Indica)

State Animal : Sambar (Cervus unicolor)

State Bird : Roller or Blue Jay (Coracias benghalensis)

Sancturies in Orissa	Wildlife status	Distance from Bhubaneswar
Similipal Tiger Project and Biosphere Reserve	Tiger, Elephant, Boar, Bison, Deer, Sambar, Panther, Mugger and Snakes	270 kms.
Nandankanan Zoo	White Tiger & Lion Safari Panther, Deer, Monkeys Birds and Reptiles.	23 kms.
Chilika Bird Sanctuary	Pelican and Flamingo	90 kms.
Bhitarkanika via- Chandbali	Turtle, Crocodile, Deer Snakes, Boar and Panther	225 kms.
Kapilas	Panther, Deer, Boar and Monkey	100 kms.
Lakhari Valley near Berhampur	Panther, Elephant, Sambar Tiger and Deer.	230 kms.
Saptasajya	Sambar, Deer, Bear and Boar	100 kms.
Tikarapada	Crocodile and Elephant	220 kms.
Sunabeda	Sambar, Boar, Panther and Wild Buffalo.	515 kms.
Chandaka	Elephant and Wild Boar	26 kms.
Balukhand	Black Buck, Deer and Hyena	70 kms.
Balimela	Tiger, Panther, Buffalo and Sambar	618 kms.
Karlapat	Tiger, Panther and Elephant.	450 kms.
Kuldiha	Tiger, Panther, Elephant Bison and Deer.	230 kms.
Baishipali near Nayagarh	Tiger, Panther and Elephant	195 kms.

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LIST OF ZOOS AND DEER PARKS

Name of Zoo Deer Park	Location	District	Ownership
Kapilas Zoo	Kapilas	Dhenkanal	Forest Deptt.
Motijharan Zoo	Sambalpur	Sambalpur	– do –
(a) Harishankar Deer Park (b) Gandhamarden Deer Park	Harishankar	Bolangir	– do –
Papadahandi Deer Park	Papadahandi	Nowarangpur	– do –
Sunabeda Deer Park	Sunabeda	Koraput	Hindustan Aeronautics Ltd.
Taptapani Deer Park	Taptapani	Gajapati	Forest Deptt.
Bhanja Vihar Deer Park	Rangeilunda	Ganjam	Berhampur University
Cuttack Municipality Deer Park	Cuttack	Cuttack	Ctc. Municipal Corporation
Rajbhavan Deer Park	Bhubaneswar	Khurda	Forest Deptt.
INS Chilika Deer Park	Barkul	Khurda	INS, Chilika
Regional Science Centre Deer Park	Bhubaneswar	Khurda	Regional Science Centre
Indira Gandhi Mini Zoo	Rourkela	Sundergarh	Rourkela Steel Plant
Pantha Nivas Deer Park	Chandipur	Balasore	Orissa Tourism Dev. Corp.
Kuanria Deer Park	Kuanria	Nayagarh	Forest Deptt.



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RIVERS OF ORISSA

The major rivers of Orissa from north to south are the Subarnarekha, the Burhabalanga, the Baitarani, the Brahmani, the Mahanadi and the Rushikulya. The smaller ones are the Salandi, the Vamsadhara, the Nagavali, the Kolab, the Indravati, the Sileru, the Sabari and the Poteru. The biggest and the most important river flowing through the heart-land of Orissa is the Mahanadi with a length of 853kms. It originates from the Maikal range in Chhatisgarh, popularly known as the Amarkantak plateau which was once a part of Orissa, and enters modern Orissa northwest in the Sambalpur district near Padigan a little above Hirakud. At Hirakud, the longest earth dam in the world has been built across the river as a multipurpose river valley project with an installed capacity of 4,75,00 kms. hydel power and irrigation facility for 35,486 hectares of land, besides the basic function of flood control. From Sambalpur the Mahanadi flows through Sonepur and Boudh districts. From Sunakhania in Boudh to Baramula in Daspalla along a distance of 14 miles it flows cutting through the rock strata of the Eastern Ghats forming a gorge, which after the length of its span goes by the name of 'Sat-Kosia Gorge'. At Naraj, the river divides itself into two branches, the Mahanadi and the Kathajodi, which encompass the city of Cuttack on both sides. From Cuttack downwards starts the fertile delta of the Mahanadi which is perennially drained by the main river and its distributaries until it falls into the Bay of Bengal near False Point at 20°18'N and 86°43'E. The Mahanadi has a large number of tributaries and branches all of which irrigate the delta region and contribute to its agricultural prosperity. Interstate river Subarnarekha is flowing in the north-east corner of Orissa. The river flows only for 48 kms. inside Orissa. Next in north-south order is the local river Burhabalanga (175kms.) which flows through the districts of Mayurbhanj and Balasore. It takes its origin from Similipal massif in Mayurbhanj district, flows past the district headquarters towns of Baripada and Balasore and falls into the Bay of Bengal slightly to the north of Chandipur. River Salandi (140 kms.) which rises in the southern slopes of the Similipal massif at the Meghasana mountains flows first through Mayurbhanj and then undivided Balasore district passing by the town of Bhadrak and releases into the river Baitarani a few kms. upstream off Chandabali. There is an irrigation project over the river at Hadgarh, known as the Salandi Project. Rising from the Gonasika hills in the Keonjhar plateau Baitarani (418 kms.) which regarded as holy river, flows down 1.5 km. and then loses itself abruptly behind a barrier of

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boulders and sand in a tribal village called Baruda. Curiously enough 2kms. away, the river which is locally called 'Guptaganga' drops from a height of 30 metres as a perennial spring into a pool called Brahmakunda. From there it flows down passing by two towns, Anandapur and Jajpur. After passing by the ancient port of Chandabali, it joins the Brahmani to the south of Chandabali and the two flow conjunctly as the Dhamra river which falls into the Bay of Bengal at Dhamra.

The Brahmani (701 kms.) starts as a combined stream of two small rivers originating from the southern slopes of the Chhotanagpur plateau, called Sankha and Koel, which meet at Vedavyas near Panposh in Sundergarh district. After passing through Bonai, Talcher and Dhenkanal it enters Cuttack district at Jenapur. From here the river gets split into two major streams, the Brahmani and its distributary, the Kharasua. Flowing a considerable distance through the delta, the Kharasua falls back into the mother stream and the enlarged river gets released into the Bay of Bengal by two mouths, the Dhamra river and the Miapara river, the latter being the flood outlet of the Mahanadi.

The Rushikulya (151 kms.) is the main river of Ganjam. It rises in the mountains of the Kondhamal district and falls into the Bay of Bengal near the town of Ganjam. The Vamsadhara (278 kms.), an interstate river rises from Durgapanga in Rayagada district. It joins the Mahendratanaya which rises in the Mahendra hills in Paralakhemundi in Gajapati district and after draining the Gunupur plateau between Raygada and Paralakhemundi flows into the Andhra Pradesh where it falls into the Bay of Bengal at Kalingapatnam. The Nagavali (210 kms.) is another interstate river flowing for a distance of 100 kms. within Orissa. It originates, to the south of Lanjigarh, in Rayagada district and drains into the Bay of Bengal, south of Srikakulam.

The Indravati and the Kolab are two small rivers flowing through the districts of Nowrangpur and Koraput respectively. They rise in the hills of the districts and flow down to join the Godavari as tributaries. Another small river, Machhkund which rises in the Madgol hills of Visakhapatnam, drains only a small part of Malkangiri district. The famous waterfall 'Duduma' with a drop of 165 metres lies on this river where the Machhkund Hydroelectric Project has come up as a joint enterprise of the Governments of Orissa and Andhra Pradesh with installed capacity of 114.75 MW. In its lower reaches the river is known as Sileru which constitutes the south-eastern border of Orissa and it joins the Sabari, another tributary of Godavari, which is the southern-western border of Orissa in Malkangiri district.

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BEACHES, LAKES, WATERFALLS & HOT SPRINGS

BEACHES

The main attraction for the tourists those haunt for Orissa is its finest white sand beaches. The beaches of Orissa with their soft white sands fringed by surging sea water that constantly changes colours, and a sky with breath-taking sunsets continue to lay claim to being among the best in the world. It is not very difficult to find a quiet spot to enjoy the sun and sea and



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its numerous admiring visitors start flocking to the beaches in the winter months too, since the sea water is still warm enough for taking a dip.

PURI BEACH

The beach at Puri is the longest and the liveliest not only in Orissa, in the country as a whole. From morning to evening, the seashore at Puri hums with a charming multiplicity of activities. When the dawn with its soft paste hues caresses and soothes the restless seawaves, pilgrims in search of peace or salvation also enter the water with folded hands and a prayer on their lips, seek the blessings of the sun, water and earth. As the sun climbs higher into the sky and sea birds with their strange cries begin to wheel overhead, holiday makers intent on fun and frolic also make a bee-line for the sea-shore. With the sacred mission to Puri, one of the holiest places for all the believers, pilgrims tend to hurry back after taking their sacred dips. But tourists and travellers who have journeyed to Puri to taste the joys of its beach linger and stroll on the vast expanse of the sands at peace with themselves. The white sands warmed by the sun quickly become cold to the touch when dusk falls. If the moon is full or waxing, the sea and the beach present yet another series of alluring spectacles to visitors. Strolling hand in hand, or alone on moonlit, silvery sands, with the moonlight creating changing patterns on the water as the waves roll in is an extraordinary experience.

KONARK BEACH

Barely 35 kilometres eastwards from Puri, and just 3 kilometres from the world famous Sun Temple (protected as a UNESCO World Heritage site) at Konark lies a stretch of beach as enchanting as the shoreline of Puri. With a long



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stretch of clean sands cool blue sea making rapids in rolling waves, the beach claims to be one of the best in the eastern coast for having a lovely serenity of its own.

GOPALPUR-ON-SEA

Southwards from Puri lies the off-beat beach resort of Gopalpur-on-Sea. Located about 16kms from Berhampur the beach at Gopalpur-on-sea is 'the best in Orissa'. In some ways the beach is more exotic than the other beaches on the coastline of Orissa. Palm and coconut trees and coconut groves add a touch of their own to the exclusive beach, free from the distractions and the multitudes that throng the beach at Puri. One can still see the crumbling walls and pillars of the jetty, witness to its past glory of commercial activity.

CHANDIPUR

Though a small place, Chandipur is a peaceful sea-side resort where the sea recedes and proceeds 5 kms. everyday and it is 16 kms. away from Balasore, the district headquarters. At low tide it can be a paradise for swimmers. Legend has it that Chandipur (township of silver moonlight) derived its name from the silvery, shimmering, moonlit sands of the beach.

TALASARI BEACH

At a distance of 88 kms. from Balasore, 4kms. from Chandaneswar and 8kms. from Digha (in West Bengal) is the tranquil beach at Talasari. One could behold with surprise the glistening glory of the Bay of Bengal spreads like bejewelled carpet as far as one's eyes could reach.

PATI-SONAPUR BEACH

Approximately 20 kms. from Berhampur, 35 kms. from Gopalpur-on-Sea and 4kms. off the NH-5 that connects Kolkata with Chennai the virgin beach at Pati-Sonapur is one of the most exquisite places on the east coast. Right on the confluence of the river Bahuda and the Bay of Bengal, the scenic beauty of the area is simply enchanting.

The beaches of Orissa form a timeless heritage which continue to share and gift its innumerable bounties to all who care to visit the shoreline of Orissa. Between them, the sun, the sea, the sands and the moonlight, continue to weave a web of sheer beauty, transforming the beaches of Orissa into perfect destinations at anytime, anywhere and for anyone.



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LAKES



Orissa has a number of sparkling lakes both natural and artificial. The natural lakes are the Chilika, the Sar and the Samang with salt water and the Ansupa and the Kanjia with fresh water. The artificial lakes in Orissa are the water reservoir above the Hirakud dam known as Hirakud lake and Russelkonda ghai over the Rushikulya at Bhanjanagar.

CHILIKA

The Chilika which is the largest inland lake in the country is lying in the southern of Orissa's coast land. It is a lagoon with brackish water and streches through the districts of Puri, Khurda and Ganjam, close by to the sea and opening into it in the rainy season. From north to south the Chilika is 72 kms. long of which the broad northern half has an average width of 32 kms. and the tapering southern half that of 8 kms. only. The area fluctuates in different seasons varying from 1165 sq. kms. in the rainy season to 891 sq. kms. in winter and still less in summer. The Chilika is a paragon of Nature's Beauty. The hills inside the lake namely Deepamundia, Kalijugeswar, Ghantasila, Soleri, Bhaleri and Jatiya create a beautiful scenery during the period of sunrise and sunset. Dotted with many emerald green islands with colourful names such as Honeymoon Island and Breakfast Island, Chilika is a home to a rich variety of aquatic fauna. It is also a sanctuary and winter resort for migratory birds, some coming from as far as Saiberia. The *Nalabana* Island or the Island of Reeds is the only identified Bird Sanctuary of Orissa. The populous Parikud and Maluda Island and the rocky island of goddess Kalijai attract pilgrims and most visitors round the year. The beauty of lake Chilika is so lovely that poet Radhanath Ray describes it as 'the Store-house of Nature's Beauty'.

The lake is a natural aquarium of about 160 varieties of fish. It yields around 7000 tonnes of catch

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annually, mostly prawns, pomfrets, mullets and crabs, and is thus a source of living to thousands of families of fisherfolk of the adjacent areas. The Chilika is home to about 150 species of birds, one third of which are permanents and the remaining two third migrants. In the winter season from December to March : Siberian cranes, flamingos come from the Persian Gulf, Pelicans from the north. The Chilika has been declared a bird sanctuary since 1987.

The finest time to visit Chilika is during winter, when the lake reverberates with din of its avian population. Boats, to tour the lake, can be hired at Balugaon, Barkul and Rambha. One can persuade the local fisherfolk to take him on one of their native wooden boats. Satapada is another retreat in the bosom of the Nature on Chilika lake, recently opened up to the tourists. Uptill now, Barkul and Rambha on NH.5, were the base centres for a visit to this largest brackish water lake in Asia. The thrilling sight of Dolphins round the year and abundance of migratory and resident birds in winter make Satapada a preferred place for a tryst with nature.

ANSUPA

The Ansupa is a horseshoe shaped fresh water lake on the left bank of the Mahanadi opposite Banki in Cuttack district. It is at present about 5 kms. long and 1.6 kms. wide. The lake stands at the foot of the Saranda hills. This attractive tourist spot is about 35 kms. from Bhubaneswar.

KANJIA

The Kanjia (54 hectares) is a tiny fresh water lake lying south of Barang in the Chandaka area of Khurda district. It is hemmed in on three sides by flat hillocks with a slope only to the east. The Nandankanan Biological Park is located on the southern hillock while the Botanical Garden located on the



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northern hillock. This lake is a part of the visiting spot for those who come to Nandankanan. Boating facilities are available in the lake.

SAR

The Sar lake (810 hectares) and the Samang wetland (300 hectares) are two adjacent brackish water masses lying to the north-east of Puri town.

HIRAKUD

The vast lake stretching upstream from Hirakud on the river Mahanadi, surrounded by hills on either side and barraged by the dam below, covers an area of 746 sq. kms. and has a shoreline of 640 kms. It is possible to drive along the dyke on a 21 kms. long roadway and survey the panaromic beauty from a water tower with a revolving platform called the Jawahar Minar situated on the western end. Hirakud is at a distance of 26 kms. from Sambalpur town. Large number of migratory birds also come here during winter.

DANDADHAR

About 65 kms. from Dhenkanal and 30 kms. from Kamakshya Nagar, Dandadhar is the site of an irrigation project on the river Ramial, an ideal place for outing.

RENGALI

River Brahmani shelters a dam and reservoir at Rengali amidst picturesque environs. At a distance of 92 kms. from Angul, it is a quiet place for outing.

INDRAVATI

Originating near Thuamul-Rampur, Indravati makes its winding course through dense forests and sun-kissed valleys till she halts at Khatiguda, 20 kms. from Nowrangpur, to form a reservoir in the hands of modern sculptors. Vast expanse of blue waters guarded by green capped soaring hills, Indravati dam site is a delightful sight, a life–time memory.

KOLAB

Only 15 kms. from Koraput, the river Kolab makes a spectacular jump at Bagra to form a reservoir called 'Upper Kolab Irrigation Project'. An ideal place for outing, it is a panacea for city–dwellers.

SORADA GHAI

About 80 kms. from Berhampur, there is an ideal place for outing at Sorada Ghai near Sorada. At times, the water of this reservoir is channelised to the Rusikulya river for irrigation.

UPPER JONK

An irrigation project, Upper Jonk, near village Patora, 16 kms. from Nuapara, the district headquarters town, is a place of uncommon scenic charm and an asylum to aquatic fauna. Engirdled on all sides by green-clad hills, it holds in its bosom, a culture dating back to pre-Christian era at Manikagarh.

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WATERFALLS

The waterfalls are springs, but rather than gushing up and flowing down they descend abruptly down the steep crags offering strange and exhilarating beauty to the onlookers. The important waterfalls in Orissa are :

KHANDADHAR

Khandadhar waterfall is located amidst the forest of Sundergarh. The height of the fall is 800 metres. It is the highest waterfall of the State. The magnificent sight of the fall makes a great picnic spot. The spot is 114 kms. from Rourkela.

BADA GHAGARA

This fall is on Ghagara river, a tributary to the Baitarani, in Keonjhar district. The 60 metres fall is about 10 kms. from Keonjhar. Another waterfall Sana Ghagara (30 metres) is lying about 5 kms. from Keonjhar. These two falls are amongst the most popular picnic sites in the region. Another pretty spot is Gonasika (45 kms. from Keonjhar) where the Baitarani river goes underground briefly, and jumps out further down over a stone projection like the nostril of a cow.

NRUSIMHANATH

The sacred hills of Gandhamardan in the district of Baragarh enshrines the temple of Nrusimhanath. Bhimadhar, Gadadhar, Guptadhar and Chaladhar are


Barehipani - Water falls

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picturesque waterfalls at Nrusimhanath. Besides the falls there are archaelogical remains of ancient times. The spot is only 20 kms. from Nuapara.

HARISANKAR

On the southern side of Gandhamardan, Harisankar dazzles with a series of bewitching waterfalls, cascading on the hillslopes, the last one providing a water slide to the amusement of bathers.

To walk over the hilltop from Harisankar to Nrusimhanath and vice-versa, a distance of 16 kms. through the glories of nature and culture is an experience by itself. The culture of this place is enriched by Buddhists. It is said to be the seat of a Buddhist University called Po-lo-mo-lo-ki-li by Hiuen Tsang.

PHURLI JHARAN

The 16 metres high waterfall





Waterfall - Khandadhar

is only 15 kms. from Bhawanipatna. The multi-coloured rainbows created by the sun-rays falling on the scattered water particles of the fall has a special charm of its own.

PRADHANPAT

Pradhanpat hill, with its picturesque waterfall, offers a rare scenic beauty, and is close to Deogarh. Deogarh is 96 kms. from Sambalpur on NH–6.

DUDUMA (MACHHAKUNDA)

Duduma, a charming waterfall on the river Machhakunda, 70 kms. from Jeypore is also a place of pilgrimage and rare scenic beauty. Machhakunda forms a precipitous waterfall of more than 155 metres in height.

BARHEIPANI

Another waterfall is known as Barheipani, situated on the river Budhabalang in the Meghasan Mountain of Mayurbhanj district.

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SPRINGS

There are a large number of springs in Orissa. The following among them are well-known on account of their scenic beauty and the temples of gods and goddesses erected near their sites.

NAME	LOCATION
Kapilas	On the Kapilas Hill, 26 kms. from Dhenkanal town
Jharabada	Near Malayagiri in Dhenkanal district
Chandikhole	On the Chandikhole Hill in Cuttack district close to the National Highway No.5
Mahavinayak	About 2 kms. away from Chandikhole
Kedar-Gouri	In the old town of Bhubaneswar quite close to Cuttack-Puri Road.
Barunei	On the Barunei Hill near Khurda
Gosinga Jhar	Near Kantilo in Nayagarh district
Narayani	On the Narayani Hill in Puri district
Nirmal Jhar	Near Khallikote in Ganjam district.

IMPORTANT SPRINGS AND WATERFALLS

Name of the Fall	Name of the District	Approx. Distance from Bhubaneswar
Khandadhar(196 mts.)	Keonjhar	295 kms.
Duduma (157 mts.)	Koraput	587 kms.
Barehipani(400 mts.)	Mayurbhanj	295 kms.
Pradhanpat	Deogarh	293 kms.
Nrusimhanath	Baragarh	490 kms.
Phurlijharan (16 mts.)	Kalahandi	433 kms.
Handibhanga	Keonjhar	300 kms.
Sanaghagra(30 mts.)	Keonjhar	240 kms.
Joranda (150 mts.)	Mayurbhanj	310 kms.
Putudi	Phulbani	226 kms.
Miriglotah	Sundergarh	370 kms.
Murga Mahadev	Keonjhar	305 kms.
Badaghagra (60 mts.)	Keonjhar	245 kms.
Bagra (10 mts.)	Koraput	515 kms.
Khandadhar (800 mts.)	Sundergarh	390 kms.
Nirmaljhar	Ganjam	120 kms.
Narayani	Ganjam	110 kms.
Harisankar	Bolangir	410 kms.
Kapilas	Dhenkanal	125 kms.
Patalganga	Nuapada	532 kms.

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HOT-SPRINGS

There are also three hot-springs gushing out mineral waters with a high percentage of sulphur. The foremost among them is Atri. That is situated at a distance of 42 kms from Bhubaneswar near Lord Hatakeswar Temple of Khurda. The water is at constant temperature of 55°C. and is believed to have medicinal properties. The bathing complex here is a craze for visitors. The second one is Taptapani at a distance of 51 kms from Berhampur on the eastern slope of the Eastern Ghat. The spring's healing waters are piped directly into the bathrooms of the Panthaniwas. The third and a less known one is at Deuljhari near Athamallik in the district of Angul. Atri and Taptapani are well-known tourist centres. Deuljhari has been taken up by the Tourism Department. The hot spring seems to flow from the bottom of a Sivalingam. The water is naturally channelised to 36 ponds on the outskirts of the Siva Temple. Believed to contain medicinal properties, a bath in the spring has religious importance too.



NOTABLE HOT-SPRINGS

Name of the Place	Name of the District	Approx. Distance from Bhubaneswar
Atri	Khurda	42 kms.
Deuljhari	Angul	249 kms.
Taptapani	Ganjam	230 kms.
Tarabalo	Nayagarh	75 kms.

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BHUBANESWAR, THE NEW CAPITAL OF ORISSA

The writings in Buddhist and Jain literatures take us back to 6th century B.C., when Kalinga - one of the ancient names of Bhubaneswar, was a kingdom. The edicts at Dhauli dates the history of this land to 261 B.C., the reign of Ashoka, the cruel emperor who once unsheathed his mighty sword at Dhauli in the most exceptionally bloody battle with Kalinga and sheathed his sword for ever after the tragic scenes of the

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war brought deep remorse to his heart. He then embraced Buddhism and became a great patron of it.

Kharavela from Chedi Dynasty, whose history can be traced back to around 1st century B.C. was the most important ruler. An imperishable record of his administration can be seen on the rocks of Khandagiri and Udayagiri, now part of the modern Bhubaneswar.

After 1st century B.C, Bhubaneswar remained under the influence of external powers as the Guptas, Mauryas and Kushans, ruled for a long period of time. From the six century A.D. to 1568 A.D., Bhubaneswar was ruled by Silodbhavas (575 to 700 A.D.), Bhoumakaras (736 A.D. - 940 A.D.), Somavansis (885 -1100 A.D.) and the Chalukyas (1559 to 1568 A.D.).





Mukunda Dev from Surya Dynasty was the last Hindu emperor of Orissa. After Mukunda Dev, Orissa ceased to be an independent state and the control over the coastal districts passed under the successive rulers of the Moghuls, the Sultans of Bengal, the Maratha and finally the British until 1947.

Instead of being wiped away with the fading of Emperors, Bhubaneswar received new dimension as a popular 'Saiva Pitha' (with shrine of Lord Siva) which still continued to be supplemented with its political ascendancy in form of the capital of modern state of Orissa.

THE EVOLUTION OF A NAME

Over the span of time Bhubaneswar has been known by different names such as Kalinga Nagar (the city of Kalinga), Tribhubaneswar (the seat of the Lord of Universe) and Ekamra Kshetra.

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Also according to some Sanskrit texts, Bhubaneswar was once named Mandiramalini (a garland of temples). As regard to the name of Ekamra Kshetra we have a number of evidences. The epigraphic sources like the Angul copper plate of King Kardeva (8th century A.D.), the Bramheswar Temple, inscriptions in the Lingaraj Temple and the literary sources like Utkal Khanda of the Skanda Puran, the Siva Puran and the Brahma Puran (14th to 15th century A.D.), Kapila Samhita, Somadrimahodaya and the Ekamra Chandrika (all of the 11th century A.D.) describe Bhubaneswar as Ekamra Kshetra. Some of the mythologies link Ekamra Vana with an interesting story of Lord Siva and Parvati. The Goddess Parvati crushes two demons to death in Ekamra Vana, and Lord Siva creates a spring from earth to quench the thirst of Goddess Parvati after her tiring battle with the demons. This source of water is held to be the present Bindu Sarovar (tank). The most favourable evidence is the Chaitanya Bhagabat which states Bhubaneswar being the abode of Lord Siva or Lingaraj is also known as Bhubaneswar (Lord of the Bhuban or Earth). So in due course of time as the religious influence has become more pronounced, and the whole Kshetra (the Lord-presiding, Bhubaneswar) has touched the psyche of the people as a "Saiva Pitha" (shrine of Lord Siva), and the name in the process of an evolution, has finally emerged as Bhubaneswar.

BHUBANESWAR BECAME THE CAPITAL

In 1936 Orissa became a separate Province with Cuttack as its Capital. But the question of the final location of the Capital of the new province gave rise to a number of options of places for selection.

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Due to its central location, high altitude, good communication, vast plateau like high uplands sloping to the sides, eco-friendly climate and above all deeprooted historical significance with leftout landmarks of architectures and sculptures, Bhubaneswar was finally selected to be the Capital of Orissa. During the Chief Ministership of Dr. H. K. Mahtab, in 1948 on April 13 Pandit Jawaharalal Nehru, the then Prime Minister of India laid the foundation stone of the New Capital. In the same year the Capital was shifted from Cuttack to Bhubaneswar.

The first Master Plan of new Capital township was prepared by the famous German architect and town planner, Dr. O. H. Koeingsberger for an initial population size of 40,000. The 1951 census figured the



population of Bhubaneswar as 16,512. In 1966, the greater Bhubaneswar Master Plan was approved by the government, incorporating the area administered by the Notified Area Council, which was soon replaced by a Municipality. The special planning authority set up in May 1968 brought the Master Plan into effect in July 1968.

Replacing the former Bhubaneswar Regional Improvement Trust constituted in 1976, Bhubaneswar Development Authority (BDA) came in to being on 1st September, 1983. At present BDA plays the pivotal role in the planning and development of the city. The present development plan for Bhubaneswar encompasses 93 revenue units including the present municipal limits of the city. Breaking up this data we have 28 villages comprising 42 units coming under the Bhubaneswar Municipal Corporation and 65 villages are outside the Municipal Corporation. In view of the land use analysis the entire Master Plan area is divided into residential, industrial, administration, transportation, green belt (agriculture), water bodies and open space.

According to the 2001 census, the total population of Bhubaneswar is 6,53,000 (approx.). The density of population is about 4500 per sq. km.

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COMMUNICATION AND TRANSPORT



To reach Orissa is not a daunty task. One can avail of three medium of transportation facilities here. The capital city of Bhubaneswar is well-connected with airways, railways and roadways. The cargo transport facilities are also provided by Paradeep and Gopalpur Ports.

Several Super Fast Trains now connect Bhubaneswar and Puri with important cities of India like Kolkota, Delhi, Chennai, Mumbai, Guwahati, Cochin, Varanasi, Hyderabad and Bangalore. Similarly Boeing Services link Bhubaneswar with Kolkota, Mumbai, Chennai, Hyderabad, Nagpur and Delhi. This has facilitated the flow of more tourists to Orissa.

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Many far-reaching measures have been so far taken to give a thrust to promote tourism in the state. For expansion and modernisation of the Bhubaneswar Biju Patnaik Airport, the State Government has alloted 68.319 acres of Government land free of cost to the Ministry of Civil Aviation so that wide-bodied aircraft with national and international tourists can be landed easily. The current length of the runway at Bhubaneswar is 7,360 feet catering mostly to the domestic flights. After the expansion the runway will be of 9,000 feet on which bigger aircraft like the Boeing 747 can land. With the new runway operating soon it would emerge as a major destination of eastern India. Thus, tourism in the state will receive a boost with the declaration of the Biju Patnaik Airport here as an international airport. Apart from this, an updated instrument landing system will be installed and navigational aids upgraded for all-weather operations. It has been decided to construct new airstrips at Malkangiri, Daitari and Paradeep.

The popular tourist spots in the state is well-connected with the capital city of Bhubaneswar either by Railways or Highways. OSRTC or OTDC provides bus service facilities to the destinations. Taxis and Autorickshaws are also available on hire. Some reputed travel agencies also come forward with their helping hands to the tourists.

The tourist survey and opinions of the Travel Trade Operators have broadly revealed a high potential demand for development of Beach Tourism in this area. There has been a great emphasis in the plans on tourism development utilising the beach resources, creating recreational activities coupled with transport and accomodation facilities. The construction of marine drive connecting Puri and Konark along the seashore has not only reduced the distance but has exposed a large area for tourism and other economic activities.

Lalitgiri - Ratnagiri - Udaigiri Buddhist Complex is being developed to attract Buddhist tourists from the South East Asian countries and the Far East. Near Lalitgiri, accommodation facilities with parking space are being developed. The all-weather road to Ratnagiri is ready.

To make road travel safe and comfortable, wayside amenities are being developed at Rameswar, Taptapani, Sunabeda, Gokarnika, Bhadrak and Angul.The motorists and the bus passengers can now avail of more benefit from this scheme.

THE HIGHWAYS OF ORISSA

Name	**Connecting Place**
N.H. No. 5	Kolkata - Chennai
N.H. No. 6	Kolkata - Mumbai
N.H. No. 42	Cuttack - Sambalpur
N.H. No. 203	Bhubaneswar - Puri
Express Highway	Daitari - Paradeep.

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DISTANCE OF SOME IMPORTANT PLACES FROM THE CAPITAL

Place	Distance in K.M. from Bhubaneswar	Place	Distance in K.M. from Bhubaneswar
Aska	167	Jharsuguda	314
Angul	161	Konark	64
Anandpur	160	Khariar	612
Atree	42	Koraput	498
Athagarh	85	Kantilo	100
Balasore	209	Kapilash	130
Baripada	270	Keonjhar	235
Berhampur	170	Kendrapara	93
Bargarh	380	Khiching	415
Boudh	228	Lalitgiri	99
Balimela	653	Machhakund	587
Bhadrak	141	Meramundali	137
Bhawanipatna	426	Nrusinghanath	461
Bolangir	327	Nayagarh	87
Bedavyas(RKL)	529	Nuapara	586
Cuttack	29	Puri	60
Chilika	110	Phulbani	211
Chhatrapur	157	Paradeep	119
Chandikhole	71	Rairangpur	358
Choudwar	44	Rambha	131
Chhatia	52	Ranipurjharial	435
Daitari	165	Rerakhole	254
Dhenkanal	90	Rayagada	390
Daspalla	127	Rajgangpur	471
Duduma	585	Rourkela	514
Deogarh	290	Sana Ghagara	342
Daringibari	335	Sambalpur	320
Gopalpur	196	Sundergarh	406
Harisankar	471	Saptasajya	101
Hirakud	335	Similipal	370
Jagatsinghpur	72	Tikarapara	218
Jeypore	520	Talcher	169
Jajpur	121		

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PROFILES OF 30 DISTRICTS IN ORISSA

ANGUL

Geographical Area - 6,232.0 Sqr. Kms.

Sub-Divisions–4, Tehasils–5, Blocks–8, Towns–9, Gram Panchayats–180, Villages–1,922, Population–1139341, Sex Ratio–941(per 1000 male), Literacy rate–69.40%, Forest–2716.82Sq. Kms., Temperature– 43.9° (Max.) 14.6° (Min.),Rainfall–1255.2mm (average)

Tourist Centres– Angul, Banarpal, Bhimkund, Binikei, Bulajhara, Deulajhari, Handapa-Patrapada, Hingula Pitha, Khuludi, Rengali, Talcher and Tikarapara.

BALASORE

Geographical Area - 3,634.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–7, Blocks–12, Towns–4, Gram Panchayats– 257, Villages–2,971; Population–2023056, Sex Ratio–949(per 1000 male), Literacy rate–70.94%, Forest–332.21 Sq. Kms., Temperature– 43.1° (Max.) 10.6° (Min.), Rainfall–1832.3mm (average).

Tourist Centres– Ayodhya, Balaramgadi, Balasore, Bardhanpur, Bhusandeswar, Chandaneswar, Chandipur, Kasaphal, Langaleswar, Laxmananath, Panchalingeswar, Raibania, Remuna, Sajanagarh, Talasari, Tripisagadia and Kupari.

BARGARH

Geographical Area - 8,834.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–8, Blocks–12, Towns–3, Gram Panchayats– 196, Villages–1,208; Population–1345601, Sex Ratio–976(per 1000 male), Literacy rate–64.13%, Forest–1216.13 Sq. Kms.,Rainfall–145.9mm(average).

Tourist Centres– Bargarh, Debrigarh, Devdarha, Gaisima, Ganjapali, Nrusimhanath and Papanga.

BHADRAK

Geographical Area - 2,677.0 Sqr. Kms.

Sub-Division–1, Tehasils–6, Blocks–7, Towns–3, Gram Panchayats–166, Villages–1,307, Population–1332249, Sex Ratio–973(per 1000 male), Literacy rate–97.07%, Forest–97.07 Sq. Kms., Temperature– 42.8° (Max.) 11.4° (Min.), Rainfall–1451.6mm(average).

Tourist Centres– Aradi, Bhadrak, Chandabali, Dhamanagar, Dhamara, Guamala Nuasasan, Aharpada(Bhadrakali) and Iswarpur(Dappanaikani).

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BOLANGIR

Geographical Area — 6,569.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–6, Blocks–14, Towns–4, Gram Panchayats– 241, Villages–1,792, Population–1335760, Sex Ratio–983(per 1000 male), Literacy rate–54.93%, Forest–1543.85 Sq. Kms., Temperature– 46.1° (Max.) 3.1° (Min.), Rainfall–1215.6mm (average). **Tourist Centres–** Bolangir, Gaikhai M.I.P., Harishankar, Jogisarada, Patnagarh, Ranipur Jharial, Saintala and Turekela.

BOUDH

Geographical Area — 3,444.0 Sqr. Kms.

Sub-Division–1, Tehasils– 2, Blocks–3, Town–1, Gram Panchayats–58, Villages–1,156; Population–373038, Sex Ratio–985 (per 1000 male), Literacy rate–58.43%, Forest–1277.17 Sq. Kms.,Rainfall– 115.3mm(average). **Tourist Centres–** Boudh, Charichhak(Puruna Katak) and Charisambhu.

CUTTACK

Geographical Area — 3,733.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–11, Blocks–14, Towns–7, Gram Panchayats–274, Villages–1,865, Population–23,40,686; Sex Ratio–938(per 1000 male), Literacy rate–76.13%, Forest–163.65 Sq. Kms., Temperature– 42.0° (Max.) 7.5° (Min.), Rainfall–1587.4mm (average). **Tourist Centres–** Amageikuda, Ansupa, Banki, Bhattarika, Chhapachikina, Choudwar, Cuttack, Dhabaleswar, Kakudiapada, Kukudanga, Lalitgiri, Naraj, Nemala, Niali Madhab, Satakosia, Simhanath and Paramahansa.

DEOGARH

Geographical Area — 2,784.0 Sqr. Kms.

Sub-Division–1, Tehasils–1, Blocks–3, Towns–1, Gram Panchayats– 53, Villages–867, Population–5274095, Sex Ratio–980(per 1000 male), Literacy rate–60.78%, Forest–1100.26 Sq. Kms., Temperature– 46.1° (Max.) 3.1° (Min.), Rainfall–1529.9mm

Tourist Centre– Pradhanpat

DHENKANAL

Geographical Area — 4,595.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–6, Blocks–8, Towns–3, Gram Panchayats–172, Villages–1,221; Population–1065983, Sex Ratio–962

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(per 1000 male), Literacy rate–70.11%, Forest–1737.62 Sq. Kms., Rainfall–1589.3mm(average).

Tourist Centres– Dhenkanal, Joranda, Kapilas, Kualo, Ladagarh, Ramial, Saptasajya and Saranga.

GAJAPATI

Geographical Area — 3,850.0 Sqr. Kms.

Sub-Division–1, Tehasils–3, Blocks–7, Towns–2, Gram Panchayats– 106, Villages–1,576, Population–518448, Sex Ratio–1031(per 1000 male), Literacy rate–41.73%, Forest–2468.98 Sq. Kms.,Rainfall–1284.4mm(average)

Tourist Centres– Harabhangi, Mahendragiri, Paralakhemundi and Gandanati.

GANJAM

Geographical Area — 8,706.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–14, Blocks–22, Towns–18, Gram Panchayats–444, Villages–3,171; Population–3136437, Sex Ratio– 1000 (per 1000 male), Literacy rate–62.94%, Forest–3081.77 Sq. Kms., Temperature–38.4^{0}(Max.)14.2^{0}(Min.), Rainfall–1542.6mm (average).

Tourist Centres– Aryapalli, Athagada Patna, Berhampur, Buguda, Chilika(Rambha), Girisola, Gopalpur, Huma-Kantiagada, Jaugada, Kulada, Mahurikalua, Mantridi, Narayani, Nirmalajhar, Pati-Sonapur, Potagarh, Taptapani and Taratarini.

JAGATSINGHPUR

Geographical Area — 1,973.0 Sqr. Kms.

Sub-Division–1, Tehasils–4, Blocks–8, Towns–2, Gram Panchayats–165, Villages–1,391; Population–1056556, Sex Ratio–962(per 1000 male), Literacy rate–79.61%, Forest–13.292 Sq. Kms., Temperature–38.1^{0}(Max.)12.0^{0}(Min.), Rainfall–1765.1mm(average).

Tourist Centres– Garh Kujanga, Jagatsinghpur, Jhankad, Paradeep and Paradeepgarh.

JAJPUR

Geographical Area — 2,888.0 Sqr. Kms.

Sub-Division–1, Tehasils–6, Blocks–10, Towns–2, Gram Panchayats–242, Villages–1,781; Population–1622868, Sex Ratio–973 (per 1000 male), Literacy rate–72.19%, Forest–202.44 Sq. Kms.,Rainfall–1771.8mm(average).

Tourist Centres– Ashokajhar, Chandikhol, Chhatia, Gokarnika, Jajpur, Kuransa, Mahavinayak, Patharajpur, Ratnagiri and Udayagri, Satyapira, Singhapur, Vyas Sarobara(Jajpur Road) and Baruneswar Pitha.

JHARSUGUDA

Geographical Area — 2,200.0 Sqr. Kms.

Sub-Division–1, Tehasils–2, Blocks–5, Towns–3, Gram Panchayats–63, Villages–356, Population–509056, Sex

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Ratio–946 (per 1000 male), Literacy rate–71.47%, Forest–202.44 Sq. Kms., Temperature– 47.1° (Max.) 5.5° (Min.), Rainfall–1216.2mm(average). **Tourist Centres–** Gujapahar, Jharsuguda, Kuilighugar, Pikalghugar and Vikramkhol.

KALAHANDI

Geographical Area —
8,364.0 Sqr. Kms.
Sub-Divisions–2, Tehasils–7, Blocks–13, Towns–3, Gram Panchayats–195, Villages–2,205, Population–13,34,372; Sex Ratio–1000(per 1000 male), Literacy rate–46.20%, Forest–2538.01 Sq. Kms., Temperature– 49.0° (Max.) 10.0° (Min.), Rainfall–1580.3mm (average). **Tourist Centres–** Amatgarh, Ampani, Asurgarh, Belakhandi, Bhawanipatna, Dharmagarh, Gudahandi(Dokrichanchara), Jakam, Junagarh, Karlapat, Mardiguda, Phurlijharan, Rabandarh, Sapagaranda, Talguda, Thuamul-Rampur and Kusurla.

KENDRAPARA

Geographical Area —
2,548.0 Sqr. Kms.
Sub-Division–1, Tehasils–7, Blocks–9, Towns–2, Gram Panchayats–205, Villages–1,532; Population–1301856, Sex Ratio–1014(per 1000 male), Literacy rate–77.33%, Forest–248.05 Sq. Kms., Rainfall–



1463.6mm(average).
Tourist Centres– Aul, Bhitarkanika, Kendrapara and Tamala Sasan.

KEONJHAR

Geographical Area —
8,303.0 Sqr. Kms.
Sub-Divisions–3, Tehasils–8, Blocks–13, Towns–7, Gram Panchayats–244, Villages–2,125; Population–1561521, Sex Ratio–977(per 1000 male), Literacy rate–59.75%, Forest–3097.18 Sq. Kms., Temperature– 43.0° (Max.), 5.2° (Min.), Rainfall–1184.4mm (average). **Tourist Centres–** Badaghagara, Deogan-Kosaleswar, Ghatagaon, Gonasika, Gundichaghai, Hadagada, Handibhanga, Kanjipani, Keonjhar, Khandadhar, Murga Mahadev, Podasingidi(Garh Chandi, Chakratirtha), Rajnagar, Sanaghagra and Sitabinji.

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KHURDA

Geographical Area — 2,889.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–7, Blocks–10, Towns–5, Gram Panchayats–154, Villages–1,567, Population–1874405, Sex Ratio–901(per 1000 male), Literacy rate–80.19%, Forest–618.67 Sq. Kms., Temperature– 41.4⁰ (Max.) 9.5⁰ (Min.), Rainfall–1664.4mm (average).

Tourist Centres– Atri, Banpur, Barunei, Bhubaneswar, Bhusandapur, Chilika (Barkul), Dhauli, Gadamanatri, Hirapur, Jayadev, Khandagiri & Udayagiri, Kosalasuni Thakuranipitha, Nandankanan, Rameswar and Sampur Mundia.

KONDHAMAL

Geographical Area — 7,650.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–4, Blocks–12, Towns–2, Gram Panchayats– 144, Villages–2,515; Population–647912, Sex Ratio–1008(per 1000 male), Literacy rate–52.95%, Forest–5709.83 Sq. Kms., Temperature– 42.6⁰ (Max.) 1.3⁰ (Min.), Rainfall–1754.7mm (average).

Tourist Centres– Balaskumapa, Belghar, Chakapada, Daringibadi, Phulbani and Putudi

KORAPUT

Geographical Area — 7,897.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–7, Blocks–14, Towns–5, Gram Panchayats–197, Villages–1997, Population–1177954, Sex Ratio–998 (per 1000 male), Literacy rate–36.20%, Forest–1879.53 Sq. Kms.,Rainfall–1334.6mm (average)

Tourist Centres– Bagra, Deomali, Duduma (Machhakund), Gupteswar, Jalaput, Koraput, Nandapur, Suai and Sunabeda.

MALKANGIRI

Geographical Area — 6,190.0 Sqr. Kms.

Sub-Division–1, Tehasils–3, Blocks–7, Towns–3, Gram Panchayats–77, Villages–928, Population–480232, Sex Ratio–996(per 1000 male) Literacy rate–31.26%, Forest–3355.88 Sq. Kms., Rainfall– 1465.4mm(average).

Tourist Centres– Balimela, Chitrakonda, Malkangiri, Motu, Raja-Rani Bandha and Satiguda.

MAYURBHANJ

Geographical Area — 10,418.0 Sqr. Kms.

Sub-Divisions–4, Tehasils–9, Blocks–26, Towns–1, Gram Panchayats– 316, Villages–3,945, Population–2221782, Sex Ratio–980(per 1000 male), Literacy rate–52.43%, Forest–4392.13 Sq. Kms., Temperature– 41.2⁰ (Max.) 8.4⁰ (Min.), Rainfall–1533.2mm (average).

Tourist Centres– Bangiriposi, Baripada, Bhimakunda, Bisoi, Deokunda, Haripur, Jamsola, Jashipur, Khiching, Kuchai, Kuliana, Manatri, Rairangpur and Similipal.

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NAYAGARH

Geographical Area — 4,242.0 Sqr. Kms.

Sub-Division–1, Tehasils–4, Blocks–8, Towns–3, Gram Panchayats–143, Villages–1,694; Population–863934, Sex Ratio–936 (per 1000 male), Literacy rates–71.02%, Forest–2080.97 Sq. Kms., Rainfall–1513.2mm(average).

Tourist Centres– Baramul, Odagaon, Jamupatna, Kantilo, Nayagarh, Ranapur, Sarankul, Tarabalo, Kuturi and Kuanria.

NOWRANGAPUR

Geographical Area — 5,294.0 Sqr. Kms.

Sub-Division–1, Tehasils–4, Blocks–10, Towns–2, Gram Panchayats–148, Villages–897, Population–1018171, Sex Ratio–992 (per 1000 male), Literacy rate–34.26%, Forest–2462.73 Sq. Kms., Rainfall–1303.2mm.

Tourist Centres– Kelia, Nowrangapur, Papadahandi, Podagarh and Umerkote.

NUAPADA

Geographical Area — 3,408.0 Sqr. Kms.

Sub-Division–1, Tehasils–2, Blocks–5, Towns–2, Gram Panchayats– 93, Villages–659, Population–530, 524; Sex Ratio–1006(per 1000 male), Literacy rate–42.29%, Forest–1849.69 Sq. Kms., Rainfall– 764.6mm (average)

Tourist Centres– Budhikomna, Nuapara, Patalaganga, Patora, Sindursil, Thipakhol and Yogimatha.

PURI

Geographical Area — 3,051.0 Sqr. Kms

Sub-Division–1, Tehasils–7, Blocks–

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11, Towns–4, Gram Panchayats– 204, Villages–1,714; Population–1498604, Sex Ratio–968 (per 1000 male), Literacy rate–78.40%, Forest–137.10 Sq. Kms., Temperature– 36.2°(Max.)13.3° (Min.), Rainfall–1586.1mm(average).

Tourist Centres– Astaranga, Balighai, Baliharachandi, Biswanath Hill, Beleswar, Brahmagiri, Chaurasi, Chilika(Satapada), Jahaniapira, Kakatpur, Konark, Kuruma, Pipili, Puri, Raghurajpur, Ramachandi and Satyabadi(Sakhigopal).

RAYAGADA

Geographical Area —
7,580.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–4, Blocks–11, Towns–4, Gram Panchayats– 140, Villages–2,667; Population–823019, Sex Ratio–1029(per 1000 male), Literacy rate–35.61%, Forest–2812.33 Sq. Kms., Rainfall– 1285.2mm (avg.)

Tourist Centres– Bissam Cuttack, Chatikona, Devagiri, Hatipathar (Rayagada), Minajhola, Padmapur and Niyamgiri Hills.

SAMBALPUR

Geographical Area —
6,698.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–4, Blocks–9, Towns–4, Gram Panchayats– 133, Villages–1,325, Population–928, 889; Sex Ratio–970(per 1000 male), Literacy rate–67.01%, Forest–3631.77 Sq.Kms., Temperature– 43.2° (Max.) 9.6° (Min.), Rainfall–1413.5mm (average).

Tourist Centres– Chipilima, Gudguda, Hirakud, Huma, Kendhara, Sambalpur and Ushakothi.

SONEPUR

Geographical Area —
2,344.0 Sqr. Kms.

Sub-Divisions–2, Tehasils–4, Blocks– 6, Towns–3, Gram Panchayats– 80, Villages–959, Population–540, 659; Sex Ratio–966(per 1000 male), Literacy rate–64.07%, Forest–415.7 Sq. Kms., Rainfall– 1637.1mm(average).

Tourist Centres– Binika (Papakshya Ghat), Charada, Khaliapali, Sonepur, Chandalipat and Puja Dunguri.

SUNDERGARH

Geographical Area —
9,712.0 Sqr. Kms.

Sub-Divisions–3, Tehasils–8, Blocks–17, Towns–8, Gram Panchayats–170, Villages–1,744; Population–1829412, Sex Ratio–957(per 1000 male), Literacy rate–65.22%, Forest–4957.32 Sq. Kms., Temperature– 45.0° (Max.) 6.3° (Min.), Rainfall–1230.0mm (average).

Tourist Centres– Chhatri Hill, Darjeeng, Ghogar, Junagarh, Khandadhar, Mandira, Miriglotah, Rourkela, Sundergarh, Ushakothi and Vedavyas.

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THE FIRST OF ORISSA AND THE FIRST ORIYA

First Poet of Orissa		Adikabi Sarala Das
First Oriya Graduate		Durga C. Sahoo (1810, Balasore)
First Oriya Doctor Graduate		Dr. Suryanarayan Acharya
First Lady Doctor Graduate		Dr. Jyoshna Dei
First Oriya Governor		Dr. Harekrushna Mahtab
First Oriya Novelist		Umesh Chandra Sarkar (Padmamali)
First Oriya Short Story Writer	:	Fakir Mohan Senapati
First Oriya Minister		Madhusudan Das
First Oriya to go to England		Madhusudan Das
First Oriya Post-Graduate		Madhusudan Das
First Lawyer of Orissa		Madhusudan Das
First Chief Minister of Orissa		Dr. Harekrushna Mahtab
First Oriya I.A.S. Officer		Shyam Chandra Tripathy
First Oriya ICS Officer		Nilamani Senapati
First Oriya Lecturer in Orissa		Kasinath Das
First Oriya Union Cabinet Minister		Dr. H.K. Mahtab (1950)
First Oriya Chief Justice of Orissa Highcourt		Bira Kishore Ray
First Oriya Editor		Gouri Sankar Ray (Utkal Deepika, 1866)
First Oriya Biographer		Fakir Mohan Senapati
First Oriya Poetess		Madhabi Das
First Oriya Lady Chief Minister	:	Nandini Satpathy
First Women leader of Orissa		Rama Devi
First Lady I.P.S. Officer		Somya Mishra
First Oriya Lady Vice-Chancellor	:	Dr. Priyambada Mohanty (Hezmadi)
First Oriya Loksabha Speaker	:	Rabi Ray
First Oriya Vice-Chancellor	:	Dr. Pranakrushna Parija

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First Oriya Newspaper	Utkal Deepika (1866)
First Oriya Periodical	Gyanarun (1884-94)
First Oriya Printing Press	Utkal Printing Co.
First Oriya Film	Sita Bibaha
First Oriya Dramatist	Jagamohan Lala (Babaji)
First Oriya Radio Station	Cuttack (28-1-1948)
First Oriya TV Centre	Sambalpur
First University	Utkal University
First High School of Orissa	Cuttack Collegiate School
First Historian of Orissa	Pyari Mohan Acharya
First Oriya Chief Secretary	Nagari Mohan Pattnaik(Outside the State)
First Chief Secretary of Orissa :	Nilamani Senapati
First Oriya Ambassador and also Foreign Secretary	Lalitendu Mansingh
First Samrat of Orissa	Kharvela
First Oriya to get Arjun Award :	Minati Mohapatra
First Oriya Player for Indian Cricket Team	Debasis Mohanty
First Oriya to score century for Indian Test Cricket team	Sibasundar Das
First Oriya to play for World Cup Cricket	Debasis Mohanty
First Olympian(Hockey)	Dillip Tirkey
First Lady Olympian(Athletic) :	Rachita Panda(Mistry)
First Oriya to participate in all England Badminton Championship and to win the first Round match	Sanat Mishra
First Air Marshal	Saroj Jena
First Hindi Film Produced in Orissa	Sodh, Producer Sitakanta Mishra. This film won national award 'Swarnakamal'
First Oriya awarded Sir	King Sudhal Dev of Bamanda.

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First Jute mill in Orissa	Konark Jute Mill
First Oriya Lady Barrister	Urmila Ray
First Oriya Lady Station Director of a Broadcasting Centre	Smt. Bina Devi (All India Radio)
First Lady Collector in Orissa	Smt. Chandramoni Narayan Swami
First Oriya Lady I.A.S. Officer	Smt Pragyan Paramita Das
First Oriya Adivasi Lady Minister	Swaraswati Hembrum
First Oriya Epic	Mahabharat
First Oriya Short Story	Rebati
First Oriya Prose	Bibeki

THE LARGEST, LONGEST AND HIGHEST OF ORISSA

The largest River	Mahanadi.
The largest Lake	Chilika
The largest Tank	Bindusagar (Bhubaneswar)
The largest City	Bhubaneswar
The largest College	Ravenshaw College, Cuttack
The largest High School	Ranihat High school, Cuttack
The largest Hospital	S.C.B. Medical College Hospital, Cuttack
The largest Museum	State Museum in Bhubaneswar
The largest Film Talkies	Rajtarangini in Cuttack
The largest Press	Orissa Government Press in Cuttack
The largest Festival :	Car festival of Puri
The largest Book :	Purnachandra Bhasakosh(it has 7 volumes 9248 pages and 180000 words).
The longest Dam	Hirakud Dam
The largest Railway Junction	Khurda Road
The largest Agricultural Farm	Central Rice Research Institute, Bidyadharpur, Cuttack.

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The largest Industrial Factory	:	Steel Plant, Rourkela
The largest Stadium		Barabati Stadium, Cuttack
The largest Village		Bhuban in Dhenkanal
The largest Panchayat Samiti		Boriguma in Koraput District
The longest Electric Line		Balimela to Talecher
The largest Aerodrome		Biju Patnaik Airport, Bhubaneswar
The longest Route		Jeypore to Cuttack
The largest Building		State Secretariat Building, Bhubaneswar
The largest Railway Platform		Bhubaneswar
The largest River Bridge	:	Mahanadi Bridge
The largest Road Overbridge		Cuttack Overbridge.
The largest Sub-division		Chhatrapur (in population)
The largest Zoo		Nandankanan, Bhubaneswar
The largest Library		Ravenshaw College Library
The largest Maidan		Barabati Killa Maidan (Cuttack)
The largest Bus-stand	:	Baramunda Bus Stand, Bhubaneswar
The largest Tunnel Road		Maliguda (Koraput)
The largest Road		Grand Road, Puri (in width)
The largest Math		Emar Math (Puri)
The largest Piligrim Centre	:	Puri
The largest Godown		Cuttack Malgodam
The largest Chariot		Nandighosh (Sri Jagannath)
The largest Fort		Barabati Fort
The Biggest Festival		Durga Puja Festival
The Highest Building		IDCO Towers at Bhubaneswar.
The largest Waterfall		Duduma waterfall
The largest Temple		Jagannath Temple in Puri
The Best architectural temple	:	Sun Temple of Konark

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HELPLINE FOR TOURISTS

Police	100
Ambulance	102
Fire	101
Childline	1098
Police Stations	
Control Room	100/540499
Old Town	430475
Sahid Nagar	541064
Capital, Unit-1	533732
Chandrsekharpur	441999
GRP Jatni, Rly. Stn.	490283
Jatni	490656
Khandagiri	470100
Baragarh	310320





Kharvela Nagar	404232
Laxmisagar	571099
Mancheswar	580481
GRP, BBSR	531090
Janla	460405
Airfield	590192
Nayapalli	556668
Municipality	
Grievance Cell	431253
Yatri Nivas	575838
Health Officer	516825
Hospital	
Kalinga Hospital	300496
Ayurvedic Hospital	432347
Municipality Hospital	591237
SER Hospital, Jatni	492675
Clubs	
Rotary Club	406222
Bhubaneswar Club	402277
Ambulance	
Indian Red Cross	102/402005 /402389
Capital Hospital,Unit-6	400688
St.John Ambulance	531485
Deepak Nursing Home	515520

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Rajdhani Nursing Home 511860
Jagannath Seva Sadan 401233
Sunflower Nursing Home 416716

Telecom Services

Directory Enquiry 197
Changed Number(Enquiry) 1951/1952/
Complain 418198
Trunk Booking 180/412366

Blood Banks

Municipality Hospital 591237
Red Cross I/CMD 417955
Red Cross, MO(Old Town) 591206
Jagannath Blood Bank 405522
Unit-6, Bhubaneswar

Airlines

Flight Info 141/5`34472/534084
Airline Booking 530533/530544
Jet Airways 534738/535877





Postal Enquiry

GPO 402132
Speed Post 406340
RMS 530189/531359

Railways

Enquiry 131/532233/532050
PNR Enquiry(Rly.) 534042
Enquiry, Puri 24995
Enquiry, Jatni 490666

Tourist Information

Panth Nivas 432515
Tourist Office 431299

ISP

Sky Cable 406627
DOT 510000
HCL Infinet 533772
Seraphic 408855
LNSEL Online 562966

Bus Services

New Bus-stand Pvt. 550769
OSRTC 550695

Miscellaneous

Passport Office 403803
Weather Information 534610/534410
Traffic Outpost 530941

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LIST OF S.T.D CODES

Ambadola	06863
Anandpur	06731
Anantapur	06788
Angul	06764
Aska	06822
Astaranga	06758
Athagarh	06723
Athamalik	06763
Attabira	06682
Aul	06729
Bahalda	06794
Balakati	0674
Balasore	06782
Balianta	0674
Balipatna	0674
Balugaon	06756
Banki	06723
Banta	06784
Baliapal	06781
Barbil	06767
Bargarh	06646
Bari(Cuttack)	06728
Baripada	06792
Basta	06781
Basudevpur(Bhadrak)	06784
Begunia	06755
Belguntha	06823
Barang	06723
Bhadrak	06784
Bhandari Pokhari	06786
Bhanja Nagar	06821
Bhatli	06646
Bhawanipatna	06670
Bheden	06682
Bhubaneswar	0674
Bhukta	06646
Bijepur	06685
Belpara	06658
Berhampur	0680
Betnoti	06793
Bissam Cuttack	06863
Bolangir	06652
Bolani(Keonjhar)	06767
Brahmagiri	06752
Binka	06657
Biramaharajpur	06651
Biramitrapur	0661
Brajrajnagar	06645
Buguda	06818
Burla	0663
Chandbali	0678
Chandaneswar	06781
Chandipur	06782
Chikiti	06815
Chitrakonda	06861
Choudwar	0671
Cuttack	0671
Daitari	06733
Damanjodi	06853
Daringibadi	06849
Dasapalla	06757
Dasamanthpur	06852
Deogaon	06652
Deogarh	06641
Deuli	06792
Dhamnagar	06786

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Dharmgarh	06672
Dhenkanal	06762
Dunguripalli	06653
Erasama	06722
Ganja	06757
Ganjam	06811
Ghess	06685
Ghanteswar	06786
Ghatagaon	06733
Gopalpur on Sea	0680
Gop	06758
G. Udayagiri	06847
Gunpur	06857
Hemagiri	06621
Hindol	06732
Hinjulicut	06811
Hirakud	0663
Ib Thermal	06645
INS Chilika	06756
Jagannathprasad	06823
Jagatsinghpur	06724
Jajpur Road	06726
Jajpur Town	06728
Jaleswar	06781
Janla	0674
Jaipanta	0674
Jatni	0674
Jeypore	06854
Joda	06767
Joshipur	06797
Junagarh	06672
Kantilo	06757
Kalimela	06850
Kamakshya Nagar	06769
Kantabanji	06657
Karanjia	06796
Kasipur	06865
Kendrapara	06727
Keonjhar	06786
Kesinga	06670
Khallikote	06810
Khatiguda	06858
Khurda	06755
Konark	06758
Koraput	06852
Kotagada	06848
Machhkund	06868
Nayagarh	06753
Nalco Nagar	06774
Nimapara	06758
Nowrangpur	06853
Odagaon	06753
Paradeep	06722
Patnagarh	06658
Pattamundai	06729
Phulbani	06842
Pipili	06758
Puri	06752
Raj Nagar	0672
Rambha	06810
Rourkela	0661
Sakhigopal	06752
Sonepur	06654
Sukinda	06726
Sunabeda	06853
Sundergarh	06622
Talcher	06760
Titlagarh	06655
Udala	06795
Umerkote	06866

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TRAIN TIMINGS AT BHUBANESWAR

UP			DOWN	
Train .	Arr/Dep.	Train Name	Train No.	Arr/Dep.
6003	03.30/03.38	Howrah-Chennai Mail	6004	22.10/22.20
8007	05.45/05.50	Howrah-Puri Express	8008	20.40/20.50
8478	07.20/07.30	Kalinga-Utkal Express	8477	20.00/20.08
2841	20.43/20.50	Corromondal Express	2842	05.20/05.25
5624	00.35/00.41	Cochin-Guwahati Exp.	5323	04.20/04.25
		(Up–Sat, Dn–Thu)		
6324	06.25/06.31	Trivandrum–Howrah Exp.	6323	04.20/04.25
8409	02.50/02.58	Sri Jagannath Express	8410	23.00/23.07
8476	17.45/17.55	Neelachal Express (Tata)	8475	10.35/10.42
		(Up–Mon/Wed/Sat, Dn–Tue/Fri/Sun)		
6310	06.25/06.31	Cochin-Patna Express	6309	04.20/04.25
5626	00.35/00.41	Bangalore–Guwahati Express	5625	04.20/04.25
		(Up–Mon, Wed, Dn– Fri, Sun)		
5628	00.35/00.41	Trivandrum–Guwahati Express	5627	04.20/04.25
		(Up– Thur, Dn– Tue)		
1020	....../13.50	Konark Express	1019	06.45/ ——
2703	15.55/16.02	Faluknama Express	2704	11.05/11.10
7479	10.25/10.35	Howrah–Tirupati Express	7480	15.00/15.10
2816	12.15/12.23	Neelachal Express (Adra)	2815	10.35/10.42
8447	——18.30	Bhubaneswar–Rourkela Hirakhand	8448	07.30/ -
2802	04.25/04.32	Purushottam Express	2801	21.55/22.02
2821	13.30/ ——	Dhauli Express	2822	—— /14.00
8450	13.25/13.30	Baidyanath Express	8449	14.35/14.40
2422	1840/ ——	Rajdhani Express	2421	—— /09.10
8451	21.20/21.30	Tapaswini Express	8452	07.00/07.10
8406	22.05/22.15	Puri–Ahmedabad Express	8405	10.00/10.10
8408	16.55/ ——	BBSR–Nizamuddin Express	8407	—— /08.15
		(Up–Mon/Tue/Fri, Dn–Tue/Fri/Sat)		
6355	22.50/22.58	Howrah–Kanyakumari Exp.	6356	18.55/19.00
		(Up– Mon, Dn– Sun)		
5630	22.50/2258	Guwahati–Chennai Express	5629	18.55/19.00
		(Up–Tue,Sat, Dn– Tue, Fri)		
6803	22.50/22.58	Howrah–Trichy. Express	6804	18.55/19.00
		(Up– Thu, Sun, Dn– Wed, Sat)		

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LOCAL TRAINS

207	09.50/09.55	Balugaon–Bhadrak (DMU)	208	16.35/17.35
211	09.20/09.30	Puri–Sambalpur (DMU)	210	17.45/17.50
213	05.30/05.35	Cuttack–Puri (Shuttle)	214	09.41/09.46
201	13.15/13.25	Howrah–Puri (Passenger)	202	12.10/12.20
221	08.55/09.00	Talcher–Khurda Road (Passenger)	222	17.00/17.10
209	09.20/09.30	Talcher–Puri (Passenger)	210	17.45/17.50
219	—— /1845	Bhubaneswar–Palasa (DMU)	220	10.20/ ——
DMU II	17.10/17.20	Cuttack–Palasa	DMU	09.20/09.25

FLIGHT TIMINGS

CD7477	**BOEING 737**	**CD7478**			
(Mon, Wed, Fri, Sun)	Days of Operation	(Mon, Wed, Fri, Sun)			
1130	Dep	Delhi	Arrival	1640	
1330	Arrival	Bhubaneswar	Dep	1430	
1400	Dep	Bhubaneswar	Arrival	1400	
1455	Arrival	Vizag	Dep	1305	
1525	Dep	Vizag	Arrival	1235	
1630	Arrival	Chennai	Dep	1130	
(ii)	**IC877**	**AIRBUS320**	**IC878**		
	(Tue, Thurs, Sat)	Days of Operation	(Tue, Thurs, Sat)		
	1030	Dep Delhi	Arrival	1520	
	1230	Arrival Bhubaneswar	Dep	1310	
	IC169	**AIRBUS320**	**IC169**		
	(Tue, Thurs, Sat)	Days of Operation	(Tue, Thurs, Sat)		
	1000	Dep	Mumbai	Arrival	1540
	1130	Arrival	Raipur		
	1205	Dep	Raipur		
	1305	Arrival	BhubaneswarDep		1340
	CD7261	**Boeing737**	**CD7262**		
	(Mon, Wed, Fri, Sun)	Days of Operation	(Mon, Wed, Fri, Sun)		
	1500	Dep	Kolkata	Arrival	1720
	1555	Arrival	BhubaneswarDep		1625

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CD7287	Boeing737	CD7277
(Tue, Thurs, Sat)	Days of Operation	(Tue, Thurs, Sat)
1800	Dep	Kolkata Arrival 0900
1855	Arrival	BhubaneswarDep 0805
1925	Dep	BhubaneswarArrival 0735
2100	Arrival	Hyderabad Dep 0600

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9W 513				**9W 514**
(Thurs, Sun)	Days of Operation	(Thurs, Sun)		
0700	Dep	CCU	Arrival	0930
0800	Arrival	BBI	Dep	0830
9W 515				**9W 516**
(Mon, Wed, Fri)	Days of Operation	(Mon, Wed, Fri)		
0700	Dep	CCU	Arrival	1410
0800	Arrival	BBI	Dep	1310
0830	Dep	BBI	Arrival	1240
1020	Arrival	BLR	Dep	1050
9w 517				**9W 518**
(Tue, Sat)	Days of Operation	(Tue, Sat)		
0070	Dep	CCU	Arrival	1410
0800	Arrival	BBI	Dep	1310
0830	Dep	BBI	Arrival	1240
1000	Arrival	MAA	Dep	1110

JET AIRWAYS FLIGHT TIMINGS

Sector	Frequency	Flt. No.	Dep.	Arr.
Kolkata-Bhubaneswar	Thu,Sun	9W 513	0700	0800
Kolkata-Bhubaneswar	Mon,Wed,Fri	9W 515	0700	0800
Kolkata-Bhubaneswar	Tue,Sat	9W 517	0700	0800
BBSR-Bangalore	Mon,Wed,Fri	9W 515	0830	1020
Bangalore-BBSR	Mon,Wed,Fri	9W 516	1050	1240
BBSR-Chennai	Tue,Sat	9W 517	0830	1000
Chennai-BBSR	Tue,Sat	9W 518	1110	1240
Bhubaneswar-Kolkata	Thu, Sun	9W 514	0830	0930
Bhubaneswar-Kolkata	Mon,Wed,Fri	9W 516	1310	1410
Bhubaneswar-Kolkata	Tue,Sat	9W 518	1310	1410

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BUS TIMINGS

O.S.R.T.C. (Govt. Buses)

Bhubaneswar-Sundargarh	05.30 AM
Bhubaneswar-Daringibadi	06.00 AM
Bhubaneswar-Kotpad	03.00 PM
Bhubaneswar-Titilagad	06.00 PM
Bhubaneswar-Koraput	04.50 AM
Bhubaneswar-Kolab (Via- Jeypore)	01.45 AM
Bhubaneswar-Balimela (Via-Jeypore)	01.00 AM
Bhubaneswar-Bolani (Via-Keonjhar)	06.45 AM
Bhubaneswar-Keonjhar	08.15 AM,08.30, 09.45, 12.00noon
Bhubaneswar-Bhawanipatna	05.00, 06.00 PM & 7.00 PM
Bhubaneswar-Paralakhemundi	06.00, 08.00 PM
Bhubaneswar-Bolangir	06.00 AM
Bhubaneswar-Rajgangapur	06.00 PM
Bhubaneswar-Bonai	06.30 PM
Bhubaneswar-Barpali (Via-Sambalpur)	07.50 PM
Bhubaneswar-Damanjodi	04.00 PM
Bhubaneswar-Umerkot	01.00 PM
Bhubaneswar-Nabarangapur	01.00 & 02.00 PM
Bhubaneswar-Mukhiguda	04.00 PM
Bhubaneswar-Sunabeda (Via-Koraput)	03.00 PM

INTER-STATE BUSES

Bhubaneswar-Tata	09.00 PM
Bhubaneswar-Kolkata	10.00 PM
Bhubaneswar-Raipur	06.00, 08.00 & 09.00 PM
Bhubaneswar-Bhilai (Via-Baragarh)	04.05 PM
Puri-Raipur (Via-Bhubaneswar)	07.30 AM
Banki-Bhilai (Via-Bhubaneswar)	04.00 PM

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Fax: 0674-512168

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8B, Jayadev Vihar, Bhubaneswar-13
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E-mail: mayfairlagoon@hotmail.com

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Fax : (0674) 539418

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Ph. : 311741

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Ph. : 534581

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Bhubaneswar-751009, ORISSA
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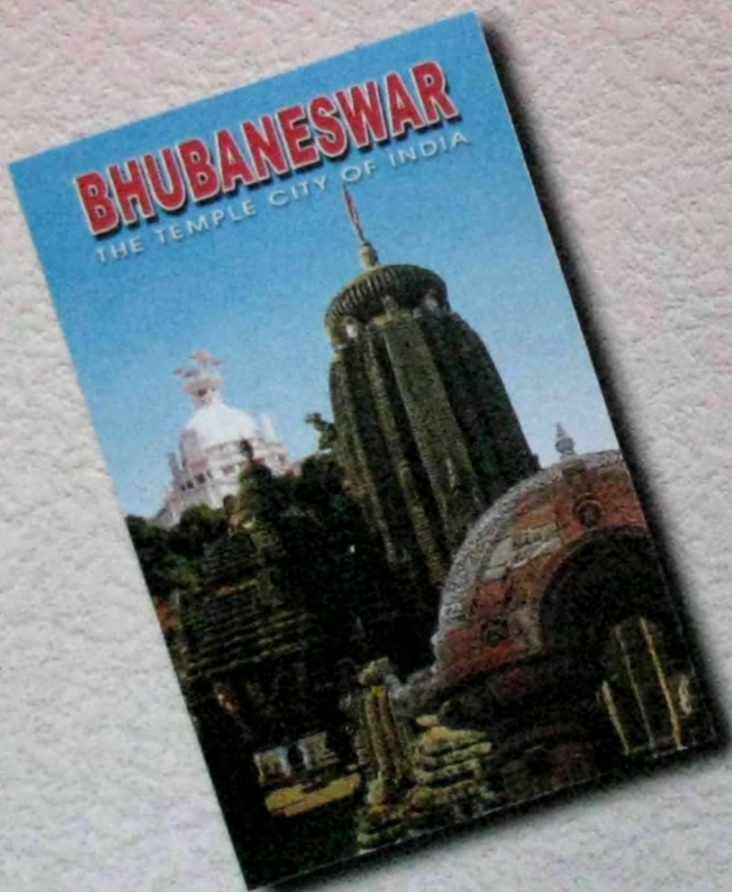
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Ph. : 313245 / 313246.

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TOURIST MAP OF ODISHA

50 Km 0 50 Km

JHARKHAND
WEST BENGA
CHATISGARH
ANDHRA PRADESH
BAY OF BENGAL

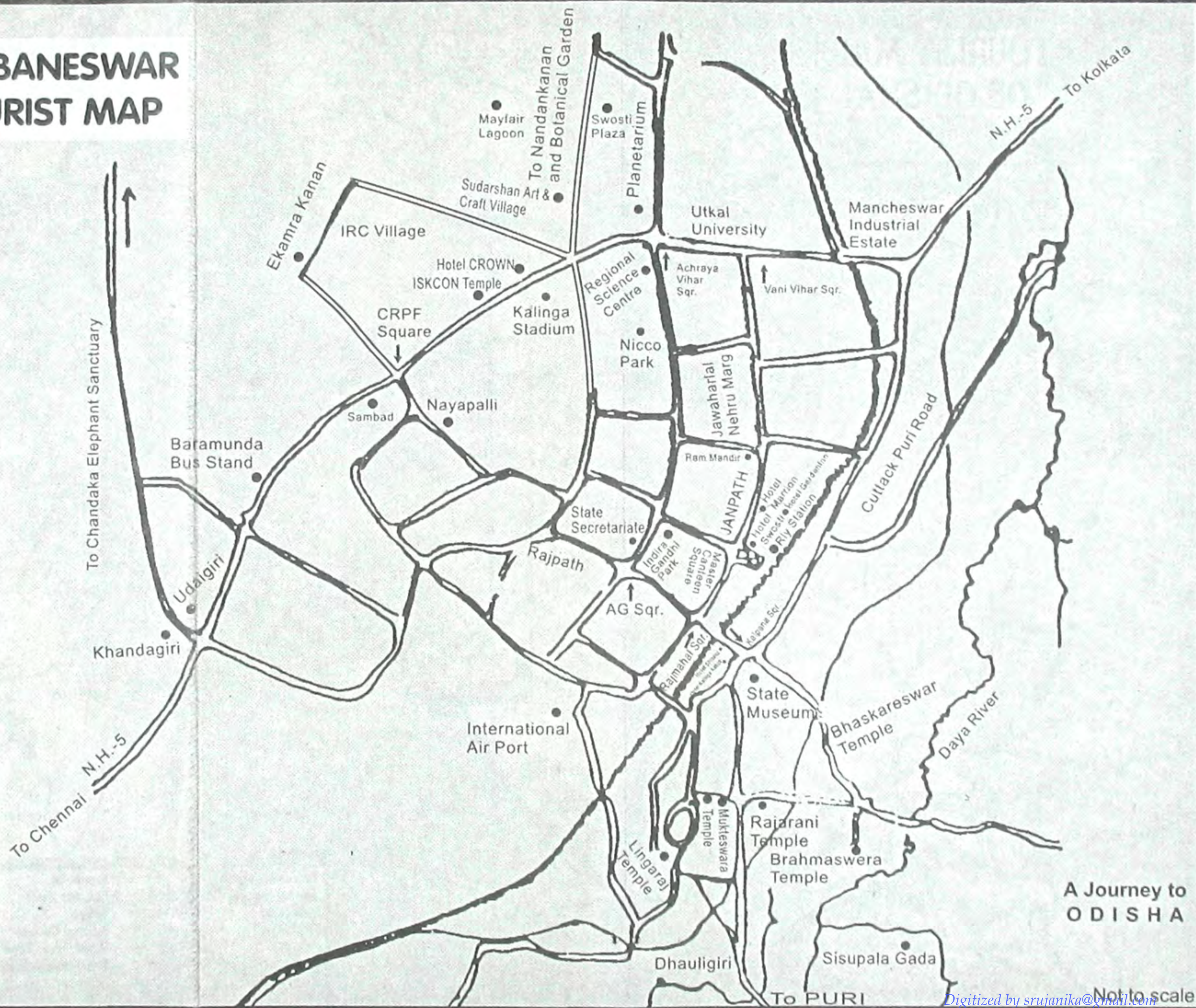
Sundargarh
Rourkela
Jharsuguda
Mahanadi
Khandadhar
Sanghagara
Keonjhar Garh
Baitarani
Khiching
Baripada
Similipal National Park
Chandaneswar
Talasari
Chandipur
Panchalingeswar
Deogarh
NH-6
Hirakud Dam
Sambalpur
Ushakothi Wildlife Sanctuary
Brahmani
Ghatagaon
Salandi
N.H-6
Huma
N.H-42
Talcher
Chandbali
Jajpur
Nrusinghanath
Harishankar
Sonepur
Boudh
Deulajhadi
Kapilas
Nuapada
Bolangir
Dhenkanal
Tikarpada
Cuttack
Saintala
Phulbani
Mahanadi
Nandanakanan
BHUBANESWAR
Ranipur-Jharial
Paradeep
Dhauli
Pipili
Nayagarh
Astarang
Daringibadi
Phurlijharana
Bhawanipatna
Konark
NH-5
Puri
Karlapat
Chilika Lake
Satpada
Vamsadhara
Tara Tarini
Taptapani
Rambha
Berhampur
Gopalpur on Sea
Nowrangpur
Pati-Sonapur
Mahendragiri
Jeypore
Gupteswar
Koraput
Sunabeda
Duduma
Malkangiri
Balimela



REFERENCES

State Boundary		Aerodrome,	
National Highway		Port, Sea Beach	
State Road		Temple	
Other Road		Buddhist Centres	
Railway		Tourist Office, Tourist Bungalow	
River		Circuit House, Guest House	
Tourist Place	Puri	Inspection Bungalow	
Other Place	Koraput	Wildlife Sanctuary / National Park	

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Wild Life Warden-cum-Assistant Conservator of Forest, National Park, Jashipur-757091
Orissa, India., Tel: 06797-32474

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